

BUDDHACHARITAM

By

SHRI ASHVAGHOSHA

CANTOS I—V

PART II.

With a Sanskrit Commentary

By

SHRI APPASHASTRI RASHIVADEKAR

Vidyavachaspati, Vidyalankara

and

English translation and notes

by

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Publishers

A. C. BHAT & CO.

POONA CITY

1911

Printed and published by
A. C. Bhat at the Yashavant Press, Shanwar Peth, Poona city.





OPINIONS ON THE PRESENT EDITION

I have gone through portions of your Sanskrit commentary on the Buddha-charita of Ashvaghosha, and I am very pleased to be able to say that it is quite satisfactory It deals fully with grammatical points, and the explanations, it gives, are often ingenious I hope the commentary would prove very useful to the students for whom it is meant

V S GHATE M A
Professor of Sanskrit,
Deccan College—Poona

I have read some portion of Vidyavachaspati Appa Shastri Rashivadekar's edition and find that the edition is excellent in many respects It gives a lucid commentary of a judiciously fixed text and the English rendering of the verses also seems to be faithful and elegant *I am glad to recommend the edition to the P E Students of* 1912

K N DRAVID, M A
Professor of Sanskrit,
Fergusson College, Poona

I went through three cantos of the *Buddhacharita* of *Ashvaghosha* edited by you with a learned commentary in Sanskrit, an English translation and notes I find your commentary excellent It fully elucidates the text Few Sanskrit scholars of the present day possess the command over the Sanskrit language that you do I wish you had not added the translation, because with a literal translation and copious notes before him the average student is sure not to make any effort to understand the text by himself or with the help of the commentary

A commentary like yours with appropriate critical and suggestive notes on knotty points and even translation of some very difficult pieces would make an ideal edition Dr Bhandarkar's edition of the *Malati-Madhava* is a model one I may assure you that *I shall strongly recommend your edition to my students*

N S PANSE,
Professor of Sanskrit, Fergusson College

प्रियमित्रमहोदयाः । समधिगतं मया भवदीयव्याख्यासनाथमश्वघोषकृतिर्बुद्धचरितम् । कृतिरियं संदृश्यते क्वचिदप्रसन्ना । भवदीया तु व्याख्या नियतमुपकाराय । परिपाकस्तु गिरो मालविकाग्निमित्रव्याख्याऽपेक्षयाप्यत्र समीचीन इति ममाशयः । येनात्र प्रसन्नानि संकुचितरचनानि च भवदीयवचनानि न च न दिशन्ति महीयांसमर्थम् । व्याख्यायतामस्य भागान्तरमपि विक्रमोर्वशीयं च ।

Pandit T. A. T. Kumartatacharia,
Kavibhushan, Madras.

I am glad to acknowledge the receipt of your letter and a part of the Text, commentary and translation of your edition of the Buddhacharita. From what I see I hope *the edition will be useful to the students.* The gentleman who is aiding you in translation and English notes is one already known to me His abilities are well known and I expect that part of your edition also will be accurate and instructive

H. M. Bhadkamkar,
Professor of Sanskrit,
Wilson College, Bombay.

Your edition of Buddha-charita so kindly presented is to hand. After going through it I can say that of all the editions of बुद्धचरित published so far, I consider yours to be the most reliable in point of interpretation and explanation of points bearing on Grammar, Philosophy and Rhetoric and thus deserves to be read by every student. Your commentary is very lucid and instructive even for a general reader of Sanskrit.

H. L. Lagu B. A
Professor of Sanskrit,
D. J. Sind College, Karachi.

Your Commentary appears to me good.

A. Hegglin,
Professor of Sanskrit, St. Xavier College, Bombay.



INTRODUCTION

TO

BUDDHACHARITA.

SECTION I

DATE OF ASHVAGHOSHA

The author of our poem which is entered as 'Buddha Charita Kâvya (Sûtra) by Mr Bunyin Nunjio in his Catalogue of the Tripitaka (p 308), was the Bodhisattva Ashvaghosha (India What It can Teach us 2nd Edn, Intro p xxii) Ashvaghosha was the twelfth Buddhist patriarch (Miss Duff's Chronology of India p 21) If so, he must have died in 332 A D (Max Muller s India What It can Teach us, 2nd Edn, Intro p xxii) However, Prof Max Muller says that, that list is of very doubtful value At any rate, Ashvaghosha must have lived before 400 A D, as our poem was translated into Chinese by Dharmaraksha as early as 414-21 A D (Max Muller ibid), which is re translated into English by Rev Beal in S B E Vol xix

According to Chinese accounts he was contemporary and spiritual adviser of King Kanishka, who is generally supposed by scholars, on the authority of Mr Fergusson and Prof Oldenberg perhaps and also on the date furnished by Buddhistic legends to have lived in the latter half of the first century A D, and to have founded the Shaka Era (J B B R. A S Vol XX pp 270 and 276)

There are twelve different views held about the date of Kanishka [See Dr Fleet in Encyc Brit, new Edn under Inscriptions (Indian)] Dr Fleet and Dr O Francke of Berlin advocate the theory that the Vikrama Era of 58-57 B C either marks the accession of Kanishka or coincides with that event (V A Smith, Early History of India, new Edn p 541 note) They also hold that Kanishka, Havishka and Vâsudeva preceded the Kadphises kings Dr Fleet relies on

a Buddhistic tradition that Kanishka lived 400 years after Buddha's Nirvâna, and on Dr. *Francke's opinion* (*ibid*). But, as Mr. V. A. Smith points out there, there is also another tradition which places Kanishka 700 years after the Nirvâna.

Mr. V. A. Smith contends that Numismatic evidence alone conclusively proves that Kanishka who was undoubtedly a Kushàn lived considerably later than the Christian Era, subsequent to both the Kadphises; and other lines of evidence lead to the conclusion that Kanishka was the contemporary of the Roman Emperors Hadrian and Marcus Aurelius (Early History of India p. 240). For that very reason he holds as untenable Mr. Sylvain Levi's theory also (cf. Dowson's Cl. Dict. Hindu Myth. 'Kanishka') that Kanishka ascended the throne in 5 B. C. ('just before Christ') M. Levi holds with Dr. Francke that the Yueh-Chi King, who communicated certain Buddhist books to a Chinese official, is probably Kanishka. According to Mr. V. A. Smith the Kushan Empire dates only from circa 45-60 A. D , not earlier. And Dr. Stein's discoveries in Khotan prove that Kanishka was an emperor and a *great conqueror*. Kanishka's coins show a great likeness to Kadphises II's coins and since Kadphises II was the son of Kadphises I and ascended the throne in about 90 A. D., as shown by the correct interpretation of the extract from Chapter 118 of the History of the Second Han Dynasty (Kushan Period of Indian History p. 23), therefore Kanishka must have ascended the throne after Kadphises II in about 120 or 125 A. D.

Mr. Marshall in his article on the Archæological Exploration of India 1909-10 (J. R. A. S. 1911 January) remarks, " One fact, however, which seems to assert itself on this site as well as elsewhere, is that a considerable period must have elapsed between the art epoch associated with the dynasty of the Sungas and the epoch of the Kushanas. *The art of the former* was widely spread and deeply rooted throughout the Northern and Central India, and *must have flourished well on towards the close of the first century B. C., if not longer.* Yet, when we come to the well-defined Kushana strata (e. g. the fourth stratum of the house of

hundred years earlier. When it was attacked by Mr. V. A. Smith, who contended that the Laukika era was the only one of which the figures for both thousands and hundreds were omitted (*Kushan Period, p. 17*), Dr. Bhandarkar modified it in his review of Mr. V. A. Smith's Early History of India (Indian Review 1909 p. 405) to 260 A. D, i. e. about a hundred years before the rise of the Guptas (A. D. 350). Dr. Bhandarkar had originally referred 3-98 dates to the third century of the Shaka era; but since in J. R. A. S. 1909 (p. 465) it was shown by Mr. F. W. Thomas that the inscription of the 9th year is really dated in Kanishka's own era [सिद्धं महाराजस्य कनिष्कस्य राज्यसंवत्सरे नवमे], he had to accept that the Kushan dates refer to the Kushan era which had to be determined. This discovery will somewhat modify the theories of Mr. V. A. Smith that the Kushan dates refer to the Laukika era, and of Mr. Velandi Gopal Aiyer (Indian Review 1909 November) that they refer to the Yudhisthira era, pp. 833-40 as the Laukika era was not in use before 4th century A. D. So that we find that the latest theories are not without their difficulties. Even at the present day the generally accepted theory is that Kanishka is to be referred to the first century of the Christian era, although the belief of some is shaken about Kanishka's foundation of the Shaka era. This theory of Mr. Fergusson & Prof. Oldenberg is fully stated in Ind. Antiquary p. 213 of Vol. X ("On the dates of Ancient Indian Inscriptions and coins") and J. B. B. R. A. S. Vol. XX pp. 271-2. Prof. Oldenberg first shows that 'Korano' occurring on the coin-legends of Kanishka, corresponds to the Kushana of the coins of his predecessors & the Gushana of the Manikyāl inscription. Then the Professor refers us to a tetradrachm in the British Museum where in the legend he finds the word Shaka (*which Mr. A Cunningham and Mr. Thomas show to be* 'Sanab') associated with Korano, from which he argues that the Kushans were of Shaka nationality. Further he observes that from his coins Kanishka seems to have reigned about the close of 1st cent. A. D. Further, since there appears at that time to be no Indian Prince so famous as Kanishka after whom Shaka era can be dated, therefore the era must have been started by Kanishka. Prof. Gardner (B. M. Catel., Indo-Scythian kings p. 2) was convinced that

this "settled the matter", and that no numismatist could hesitate to accept it Mr Rapson [" Indian Coins " pp 7, 16 and 18] in Bühler's Encyclopœdia, Strasburg 1898, also refers the date of Kanishka to the first century after Christ, thinking that it is also possible that Kanishka and his successors have perhaps to be referred to the second century of the era used by Sodasa (who probably began to reign in 110 B C V A Smith's Kushan Period p 44), Liako Kusuluka, and others We have seen that Mr Marshall has also subscribed to that view (in J R A S 1911 January), and Professor Eggeling has (as also Prof A A Macdonell and Prof Cowell) accepted it in Encyc Brit in his article on 'Sanskrit' when referring to the date of Ashvaghosha It is true that scholars doubt whether Kanishka is a Shaka, that belief being refuted lately But perhaps they think that the Indians might have confounded the Turks with the Shakas as they confounded Yavanas (Ionians) with the Mahomedans But there are not many followers of the theory that Kanishka began to reign in 57 B C as originally held by Mr A Cunningham, who reluctantly changed it to 80 A D (circa). Its present eminent supporters are Dr Fleet (Encyc Brit. new Edn under Hindoo Chronology and Inscriptions, Indian), and Dr O Francke of Berlin This view is adopted by Mr. Burgess ('Indian Architecture, Encyc Brit new Edn).

But the view of Mr V A Smith is steadily making converts One great name is that of Prof Davids (Buddhist India and Encyc Brit 'Kanishka') This view is adopted by the writers in the new Encyc Brit on 'Indian History' and 'Yueh Chi' Prof Rhys Davids assigns our poet to the same period on the ground that the very fact that a work on the life of Buddha was composed in elegant Sanskrit addressed to the laity showed that it could not have been written earlier than the oldest inscription in pure Sanskrit which belongs to the middle of the second century A D (viz that of Rudradâman of the year 72=150 A D if 72 is Shaka) even though our poem be the earliest [Buddhist India p 315] Watters ('On Yuan Chwang's Travels in India' Vol II p 104, see also vol I p 209) says "this great Buddhist Ashvaghosha *who apparently lived in the second century of our era*, was a poet, musician, scholar, religious controversialist, and zealous Bu-

ddhist monk, orthodox in creed, and a strict observer of discipline." 'His history has an obvions bearing on the disputed Kushan chronology. Ashvaghosha was a pupil of Pârshva, who took a leading part in Kanishka's council.' M. Toucher also holds, from 'letemoignage des bas—reliefs' (= the testimony of bass-reliefs) that Ashvaghosha lived in the *second century* A. D. [*vide* ' L ' *Art Greco*—bouddhique vol I. p. 623.]

Dr. R. G. Bhandarkar in J. B. B. R. A. S. (pp. 407-8) advocates under 'Ornate Poetry' Prof. ,Max Mullers Renàissance theory in a modified form and assigns Ashvaghosha to the end of the third and the beginning of the fourth century of the Christian era, which is the period of Kanishka's reign according to him. He thus draws Ashvaghosha nearer to Kalidâsa (with whose Raghuvamsha and Kumârasambhava his Buddhacharita is compared) who lived towards the end of the fourth century A. D. in the time of Chandragupta II according to him (J. B B. R. A. S.). We must note here that *according to the list of patriarchs the twelfth Buddhist patriarch* died in 332 A. D. Therefore Dr. Bhândarkar is likely to have arrived at the correct date.

Mr. V. G. Aiyer (Ind. Rev. 1909 p. 840) says that Ashvaghosha may well have composed his poem between 27 *A. D.* and 65 *A. D.* (the period for Kanishka in his opinion), because he proposes to prove that the Sanskrit Inscription of Rudradaman of Giri Nagara is of 15 A. D (and not 150 A. D.), being of 72 of Samvat.

We have now done as regards our enumeration of authorities for the date of Kanishka whose spiritual adviser Ashvaghosha, the author of our poem, is acknowledged to be by all scholars. We see no particularly strong evidence on any side and feel therefore the less prepared to make a triumphant assertion like our learned contemporary Mr. Nandargikar in his Introduction to Buddhacharita p. XXII ('we..... declare that Ashvaghosha was a contemporary to Kanishka, one of the three *Kushân kings and lived between 27 and 65* A. D. '), which may appear very hazardous to scholars, who are looking forward to epigraphical discoveries at Mathura to settle problems connected with the dark period of Indian History—that of Kushan kings (J. R. A. S. 1910 p. 1314).

Whatever theory is accepted, some difficulties remain. Scholars are not agreed even regarding the list of kings. Mr. D. R. Bhandarkar gives (1) Kujula Kadphises, (2) Kujula Kara Kadphises, (3) Nameless king, (4) Wema Kadphises, (5) Kanishka, (6) Havishka, & (7) Vâsudeva. Mr. V. A. Smith says (1) & (2) are the same; (3) is cotemporary with Wema Kadphises (or Kadphises II) on the authority of Cunnigham. Then we have seen that Dr. Fleet takes the two Kadphises to be successors of Kaniska, Havishka, and Vâsudeva. Further Dr. Fleet has maintained that Vaseshka came between Kanishka and Havishka, and Mr. V. A. Smith says he is identical with Vâsudeva or Tushka of the Rajatarangini. But the lately discovered inscription at Isapur, opposite to Mathura by Pandit Radha Krishna, of Vasishka of the year 24 proves Dr. Fleet's point (J. R. A. S. 1910 pp. 1311-1317). Further Mr. V. G. Aiyer & M. Levi suppose Kanishka to be the last of the Kushana in opposition to all. Further that Kanishka had an era of his own as shown by an inscription of his 9th year (J. R. A. S. 1909) has also to be reckoned with. This shows that we are still in the dark about the Kushan period. However, the later dates of Mr. V. A. Smith and Dr. R. G. Bhandarkar are most likely to turn out to be true if we may hazard a guess.

Section II.

Plurality of Ashvaghoshas

We learn from Taranath, the Tibetan author, that there were three Ashvaghoshas, 'the great one', the younger, and one who lived in the 8th century A. D. called शूर (Sûra). Although we find these three Ashvaghoshas, still Rev. Beal could find in the Chinese only one Ashvaghosha, who is ever affirmed to be a contemporary of Kanishka (S. B. E. Vol 19 p. XXXI). In the Tsah-pao-tsang-king we find in one tale Ashvagosha mentioned to be the religious adviser of the Chandan king Kanik or Kanishka and a Bodhi-Sattva, hence he must have been living in Magadha before it was invaded by Kanishka (ibid). It is well known that Kanishka's successor Vâsuska was also called Vâsudeva, a sanskritised name to correspond to the Mahâbhârata hero's name. According to Ti-

betan and Chinese accounts we may admit six Ashvaghoshas, but if we do not become so very sceptical as Mr. T. Suzuki (Awakening of the Faith p. 6 ff) we may get these resolved into only three. There is a hymn of 150 stanzas ascribed to Mátricheta. Against the Colophon in the Tibetan version, *I-Tsing rather regards this to be not of Ashvaghosha.* Vajrasûchi, translated by Prof. A. weber, is ascribed to Ashvaghosha. It takes in its refutation of caste in general the help of the Aptavajrasûchi Upanishad, which says that birth, caste, and learning do not make a Brahmana but he is a Brahmana only when he knows Brahman. (Weber's Ind. Lit p. 161 and note). Hiouen Thsang, who left India in 645 A. D., mentions Ashvaghosha with Deva, Nagarjuna. and Kumarlabdha, as the 'four suns which illumine the world'. (S. B. E Vol 49 (1) p. IX). Is he the same as our author? In annotating the stanza 18th of Canto I. we have observed that the stanza leads us to believe that the Awakening of Faith translated by Mr. T. Suzuki, may be the work of our author.

Section III.

Information about Ashvaghosha.

The name of our poet is said to have been given him from the fact that horses shed tears and would not eat fodder before him owing to the impressiveness of his sermons (Mr. Krishnamacharya's History of Classical Sanskrit Literature p. 35). But perhaps his name means 'One of pervading sound' अश्व, from अश् A. to pervade cf Canto. V. 25 अथ घोषमिमं महाश्वघोषः. He is quoted both as अश्वघोष (Trivandrum Sans. Series No. VI. दुर्घटवृत्ति by शरणदेव of 1172 A. D.) and घोष (pp. 7, 17, 62, 86, and 116 ibid).

Hence there may be a sly allusion to himself in V. 25. Perhaps he was called अश्वघोष, because like the horse कंठक of बुद्ध *he avoided all noise to acquire worldly fame which tended to disturb men in their repose* and stepped forward in this world fearlessly (cf. V. 80.), being supported or held aloft by the favourable spirits when his movements in life were flurried (cf. V. 81). Ashvaghosha was perpaps neither a Kayastha, a Sadgopa or agriculturist, nor a gowla or cowherd, although he has written against caste in his Vajrasuchi and we find ghoshas to

be of those castes in Bengal (cf Mr J N Bhattacharya's Hindoo-castes & sects) because he is expressly mentioned to be a *Brahmana of Eastern India* (मगध) who was converted by Vasumitra, the president of the fourth and last Buddhist council under कनेष्क, Ashvaghosha being the vice president, and settled in Kashmere becoming twelfth Buddhist patriarch, (Krishnamcharya ibid p 35) and continued his labours in furtherance of Buddhism in his new abode (V A Smith Early History p 243 esp) According to another version, Ashvagosha was given to Kanita (perhaps Kanishka) as a war-indemnity, who treated him with much kindness and esteem According to another version (Tibetan) Kanishka sent a friendly invitation to Ashvaghosha, who sent his disciple Jnânayasha instead, being unable to accept it on account of *old age* . *According to a third account Kanishka attacked* the ancient imperial city of Pâtaliputra and carried therefrom the Buddhist saint Ashvaghosha (ibid) I-tsing, who visited India in 673 A D says that Ashvaghosha composed the Buddhacharita and the *Alankara Shastra* (from which perhaps we have the quotation ऋासिन्नासिन्नासिकेन स्मेन in दुर्घटवृत्ति p 116 quoted above) and hymns in honour of Buddha, Amitâbha, Avalokiteshvara, and Mahâsthâma, which are sung 'in the five countries of India and in the countries of the southern ocean, because they express a store of ideas and meaning in a few words' (S B E Vol 49 (1) p ix) . Saundarânanda Kâvya, edited by Mahâmahopâdhyâya Harprasâd Shâstri, who discovered it, has been published in the Bibliothica Indica (No, 1251, 1910 A D) This is the most recently discovered work of Ashvaghosha In this poem is described the conversion and moral education of Nanda, who was a brother to Buddha, and who cherished ardent love for his wife सुन्दरी. In the first chapter there is a description of कपिलवास्तु as a great hermitage, with which compare our note on शाक्य and the Sanskrit commentary quoting भरतमल्लिक on अमरकोश. (Cf J P A S B Vol V No 6 June 1906 page 1 foll)

SECTION IV

INFLUENCE OF ASHVAGHOSHA ON SANSKRIT LITERATURE AND QUOTATIONS FROM HIM

In October No of J R A S 1911 Mr F W Thomas

refers to सौंदरानंद viii.35 latter half मधु तिष्ठति वाचि योषितां हृदये हालहलं महद्विषम् ॥ which he shows to form a part of भर्तृहरि's शृंगारशतक st. 82 and which he finds in सुभाषितावली (3380) attributed to Kalidâsa and Mâgha jointly, but thinks, is likely the product of अश्वघोष and कश्चित्, as European scholars are reluctant to attribute the authorship of the Shatakas to Bhartrihari. We may further compare the मित्रलक्षणम् in Buddhacharita IV. 64 to Bhartrihari's *Nîti St. 72* पापान्निवारयति योजयते हिताय &c. Further Prof. Cowell, in his edition of Buddhacharita, Prof. Peterson in J. B. B. R. A. S. Vol XVIII p. 287, and Mr. Nandargikar in the preface to his excellent edition of Raghuvansha and Kumârasambhava has shown a large number of parallel idioms and parallel ideas (Compare especially Buddhacharita Canto III st. 13—24 with Raghuvansha VII 5—15 and the same verses in Kumâra. VII, further compare Buddha XIII. 1-13 and Kumara III. 22-7) Prof. Cowell thinks that Buddha. III. 19 & 21 are *improved upon by* Kâlidâsa in Raghu VII. 11. His argument is that the scene in Buddhacharita is natural and necessary and in Raghuvansha is only ornamental. Therefore Kâlidâsa must have copied from Ashvaghosha. Mr. Nandargikar in the Introduction to this poem has very satisfactorily refuted this argument and has given good ground for the contrary belief in his masterly way. We quite agree with him when he says that गुहेऽवनगमः ननु नान्यभाव तु is rather a fling at Kâlidâsa's या दाक्षायणसंभवा लभत in Kumârasambhavam. We recommend these arguments of Mr. Nandargikar to the notice of every student. Since scholars are gradually coming round to belive in the Vikramâditya as the founder of Vikrama era of 57 B. C. (Vide Ind Rev. 1909 pp. 903-11) because he is mentioned by Hâla, (in सप्तशती), the Andhra king who lived in 68 A. D. according to V. A. Smith (Early History of India p. 196), and since Kâlidasa is generally supposed by all to have lived at his court, therefore it is probable that Ashvaghosha borrowed from him. From our poem VIII.13 is quoted by रायमुकुट in टीका on अमरकोश I. i 1.2, and by उज्ज्वलदत्त *in his टीका on उणादिसूत्र I. 155, the same stanza is quoted by* शरणदेव in दुर्घटवृत्ति (*Trivandrum S Series Edn p. 97*) Five stanzas are ascribed to Ashvaghosha in Vallabhadeva's Subhashitavali, two of which occur in Bhartrihari's Nitishataka, as remarked by Prof. Peterson (S. B. E. vol. 49 (i) p. X); these

stanzas, says Prof Cowell, bear *great resemblance to* *Ashvaghosha's* style In दुर्घटवृत्ति we find the following quotations 'न सपपृच्छे गमनाय सत्वरा ससाजन सदृशे तथाऽपरा' (p 17), 'ससारबधच्छिदुरान् द्विजातीन्' (p 62), 'या सप्रति परिषद्बलानाम्' (p 86).

Section IV

Difficult Style of the Poet

As a rule the poet is easy in his style, but at times his style becomes difficult He has all the variety of grammatical forms at his command Stanzas II 36 till almost the end, are full of a variety of grammatical forms belonging to the Perfect, the Aorist, the Desiderative, the Frequentative & the Intensive, which may present a difficulty to the beginner, because they are not always those that are most frequently used in literature In this respect that canto compares with the famous *Bhattikavya* But *chiefly the difficulty* arises *owing to obscure allusions e g* अंतदेव, मयालगीतम, अक्षमाला, मद्गुरु, &c in which, for instance, the speeches of Asita Udayin & the learned Brahmans convincing the Shakya king of the future greatness of Buddha abound To the average Indian student and to a scholar at times his uncouth style is a great puzzle अश्वघोष is a very unequal writer At times his style is extremely simple and at times very ornamental and flowery Partly it becomes difficult owing to some words, ideas and customs having become unintelligible now Some of the strange idioms and expressions used are—

(1) बाधाय जातस्तनयस्तवेति
(2) आशावते ...तर्पमचेच्छिदिष्ट
(3) जार्णे नर निर्मामरे प्रयातुम्
(4) पुराधिराज तदलचकार
(5) असशाय मृत्युरिति प्रजानत
(6) धुत्र *वियाग* in V 38

Further certain words as तुरगावचार for groom प्रतोली for a gate, तनूज for hair कृशन for gold सिंहकर्ण &c have gone out of use In *canto* I *stanza* 5 The use of the word सिंहकर्णे has presented the greatest difficulty That has taxed our ingenuity to the full In notes and translation we have tried our best to find out the author's meaning which is a difficult task In this task we were very greatly assisted by the

NOTES ON BUDDHACHARITAM.

CANTO I.



बुद्धचरितम्—बुद्धस्य चरितमधिकृत्य कृतं काव्यं बुद्धचरितम् properly speaking means '*the Life of Buddha*;' but here used in the sense of '*a Poem on the Life of Buddha*. There ought to have been a तद्धित affix to convey the latter sense. But the affix is not used by following the method of अभेदोपचार i. e. not regarding any difference between the subject and a work on that subject; e. g शारीरकं भाष्यम्. *Buddhacharitam* is a महाकाव्य, which is defined by Shri Vishvanatha Kaviraja as follows—सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः । सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ॥ × × शृंगारवीर-शान्तानामेकोऽङ्गी रस इष्यते । × × इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम् । × × एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः । नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह ॥ नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते । × × कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा । नामास्य सर्गोपादेयकथया सर्गनाम तु ॥ (साहित्यदर्पणम् VI. 661). It will be seen that the above rules have been observed by the poet with the exception of that about uniform metre.

1. परार्ध्यं adj. (पर+अर्ध+यत्) chief, excellent. तमस् *n* (*i*) 'ignorance' (*ii*) darkness. निदाघ *m* (*i*) heat (*ii*) misery (which gives trouble like heat). अर्हत् *m* (Pali 'Arahat') the Bhiksu in the fourth degree of perfection; a Buddha. Before this stage he is called 'Bodhisattva,' a Buddha elect. Arhatship is attained after a series of births, each successive birth inheriting the *Karma* of the previous one (S. B. E. Vol 49 (*i*) p. 90; and Encyc. Brit. Edn XI under 'Lamaism').

2. सानु *m. n.* tableland or a mountain; also, 'a forest.' धिष्ण्य *n* abode. महर्षेः कपिलस्य वस्तु the residence of the great

sage *Kapila*; town '*Kapilavastu.*' According to शब्दकल्पद्रुम (under शाक्यमुनि quoting भरतमल्लिक on अमरकोश) this कपिल is of गौतम family, at whose hermitage under the शाक tree इक्ष्वाकु scions, cursed by their father, dwelt, whence their name शाक्य. See Tika on I. 7. This कपिल is presumably the propounder of the Sankhya doctrine, between which and Buddha's doctrine, the prohibition of हिंसा is common. *Kapilavastu*, is modern 'Tilaura Kot' in Nepal. Formerly it was the chief town in the territory, ruled by Shakyas. शातुलक्ष्म्या परीतपार्श्वम् is a faulty partial compound (एकदेशीय समास), tolerated by the dictum सापेक्षत्वेऽपि गमकत्वात्समासः (an interdependent part is dislocated and joined with another, provided the connection is intelligible).

3 नयm style (of architecture, here); संभावना (from संभू 1 P. Causal 'to fancy') probability (उत्प्रेक्षा); birth. वा=as if, methinks.

5. वेदिका a raised mound with quadrangular or other surface constructed at the door of the house for auspicious purposes तोरणm n. 'the ornamental gateway.' In Encyc. Brit. Ed. XI under Toran, "N. of a sacred gateway in Buddhistic architecture. Its typical form is a projecting crosspiece, resting on two uprights or posts. It is made of wood or stone, and the cross-piece is generally of three bars, placed one on the top of the other, both cross-pieces and posts are usually sculptured." [See figures of the Sanchi gate in Prof. Rhys Davids' Buddhist India pp. 290-303]. सिंहकर्णैः 'with the corner orifices containing lion figures.' कर्णः ear; auditory orifice, the hypotenuse of a right angled triangle. रत्नं 'the best of its class.'

N. B. Since अश्वघोष is generally believed to be a contemporary of the Kushan king Kanishka, (Buddhist

India p. 315) in whose reign the Greek architecture *greatly influenced the Indian one through* the Gandhara school, which chiefly illustrated the Mahayana creed (to which the present poem belongs); [cf. Imp. Gaz. Ind. vol II pp. 112-114] therefore the following description of the Mycenæan 'lion gate' सिंहद्वार (Encyc. Brit. Ed XI vol 19, p. 104 'Mycenæ') ought to be an apposite illustration—

"The main entrance is called the '*lion gate*' from the famous triangular relief, which fills the space above the lintel. This *represents two lions confronted*, resting their front-legs on a *low altar-like structure* (वेदिका), on which is a pillar which stands between them. The device is a translation into stone of a type not uncommon in gem-cutters, and goldsmiths' work of the Mycenæan age." The वेदिका of this stanza may be the low altar-like structure too on the lintel.

6. पश्चात्समुद्रः the western ocean. पद्मं 'sun-lotus.'

10. I strongly suspect that इन्द्रः *is a copyist's error for* इन्दुः. However *although the cumulative evidence* be strong enough to incline us to the emendation इन्दुः, still we can make some fairly good sense from the present text also. In this case, we have to take शाक्यार्जितानां यशसाम् as gen. abs. construction, and we have to supply शाक्यानाम् with दृष्टान्तभावे गमितोऽयमिंद्रः. The whole then means, "This Indra was made the उपमान (of the Sakyas) by the people, when the Sakyas acquired glory." शाक्यार्जितानाम्–See note on कपिलवस्तु (St 2) and शुद्धोदन (St. 9). शाक्यs were accordingly called गौतमs; and further Prof. Weber has connected them with शाकायनिन्s of the tenth book of Satapatha Brahmana, and with शाकायन्यs of the Maitrayanopanishad (Ind. Lit. p. 285). As to the legend, connecting them with the

S'akas, he thinks it was invented to please Kanishka (Kanerki), the Indo-Scythian king, who displayed zeal in the cause of Buddhism (*ibid*). Dr. Fleet explains this away as due to the epigraphical misinterpretation of the several forms of the word शाक्य [transformed in Pali], occurring in inscriptions. (Imp. Gaz, Ind. vol II. p. 5 note). At one time Prof. Weber confounded them with सोक्स (Weber's Ind. Lit. p. 235). Sakyas were governed by republics more or less aristocratic (Encyc. Brit. Edn. XI vol IV p. 748). अयम् 'this,' not 'yonder' as done by Prof. Cowell. अयम् shows the banners almost reached him. The figure is अतिशयोक्ति (*hyperbole*) *of the kind* यद्यर्थे *of* मम्मट *or* असंबंधे संबंधरूपा. cf. सौधाग्राणि पुरस्यास्य स्पृशंति विधुमंडलम्, which example further inclines us to suppose इंदुः in place of इन्द्रः because the palace tops are there said to graze the lunar disk. If अश्वघोष is the author of a treatise on अलंकारशास्त्र as stated by I-Tsing (S. B. E. vol. 49 (*i*) p. IX), then we can certainly expect such an अतिशयोक्ति variety from him. उदयच्छत् 'attempted.' with उदयच्छत् we have to connect इव to make उत्प्रेक्षा (poetic fancy).

8. कुमुदं a moon-lotus; सरोजं a day-lotus.

9. शुद्धोदन *Shuddhodana*, the father of Gautama Buddha, is described in this stanza as a paramount ruler with his capital at Kapilavastu. अर्कबंधुः a close relative of the sun, i. e. a descendant of the sun. अध्याशयः (अधिकः, अध्यारूढः, अधिष्ठाता वा आशयः अध्याशयः) [आशयः (आ+शी 2 A+krt affix अच्) dwelling, receptacle as in जलाशयः. शी 2 A with आ is transitive and means 'dwell or lie on' governing acc.] '*the self*, (being the principal inmate of the body), or the self, bound up by instincts.'

10. भूभृत् *m* (1) *a* mountain, (2) a king, पक्षः (1) a *wing*, (2) ally; दानं ichor-juice, (2) donation, मदः (1) ichor-juice,

(2) arrogance; ईश. (1) God Shiva (2) lord; समदृक् (1) having even number of eyes (while god Siva has three eyes), (2) equitable, just; सौम्य (1) with his genius presided over by Soma (the moon), (2) mild, gentle; प्रतापः (1) intense heat, (2) valour, exploit.

11. द्विषन्त एव द्विपेन्द्राः (1) the excellent elephants (having pearls in their temples) in the form of foes; or (2) द्विषतां द्विपेन्द्राः excellent elephants of foes, as is done by Cowell, which equally fits the context. When the excellent elephants fell down struck dead and with their temples split open, pearls gushed out and were strewn on the ground. That presented a parallel to the *devout adoration with handfuls of flowers* In the other sense, those beings will be foes.

12. महोपरागः the great eclipse viz. the solar eclipse.

13. The idea is very obscurely expressed: " The human goals did not assume delusive forms, trespassing each other's domains, *i. e.* धर्म (*duty*) did not invade the domain of अर्थ (worldly gain) or in other words, duty was not prostituted to serve any other aim but its own, and so on. अस्य नीत्या (1) through his policy; (2) due to his leadership.

15 माया refers to महामाया the daughter of Anjana, the Sakya, a chieftan of the Koliyans (probably a sub-division of the Sakyas) and was born in Devadaha, a town of Koliyan chiefs named after Devadaha prince, a Koliyan chief. Though the use of the river Rohini (modern Kohana) was in times of drought a cause of dispute between Sakyas and the neighbouring Koliyans the two clans were at peace, and two daughters of Anjana, the chief of the Koliyans were the principal wives of Shuddhodana. [Koli, a town 11 miles east of कपिलवस्तु]. In her 45th year, the elder sister महामाया

promised her husband a son. In due time she started to be confined at her parents but the party halting on the way under the shade of lofty Satin-tress in a pleasant garden called Lumbini (see stanza 23) on the riverside, her son, the future Buddha, was born unexpectedly [Encyc. Brit. on 'Buddha'].

17. कामम् 'granted that', 'admitting.' संततमसन् all-pervading darkness. अ is added to तमस् when preceded by अव and सम् according to Pan. Sutra cited in Tika.

18. कुह *m* a cheat, a rogue. अतीन्द्रिय transcendental. आत्मनि योजयितुम् to make them concentrate on itself (i. e. धर्मे). सूक्ष्मा प्रकृतिः the subtile casual state as distinguished from विकृति (the visible gross state). From this stanza, we may think it probable that our poet is the author of the 'Awakening of Faith' translated by T. suzuki. धर्मः the Law of Becoming—the Law of Karma, the Law of Truth of which Buddha was considered in Mahayana Buddhism to be the bodily incarnation.

19. तुषितकायः means 'the body or personality of Buddha in the state of bliss.' तुषित is the name of the fourth Buddhistic heaven. बोधिसत्त्व*m*. (Bodhisatta of Pali) is corrupted into Tosaphet (Macdonell, Sanskrit Literature p. 420) 'One whose essence is enlightenment' (बोधिः सत्त्वं स्वभावः यस्य सः), one destined to become a Buddha, a Buddha elect, or a future Buddha. नंदा perhaps the name of a river in शाकद्वीप which is inhabited by gods, Gandharvas, Siddhas and Chāranas. नंदागुहा may therefore mean 'a cave in the vicinity of Nandā.' नागराज is the lord of elephants i. e. ऐरावत (!)

20. षड्विषाण having six tusks. Because बुद्ध is षड्भिज्ञ. द्विरदवपुम् according to Buddhists, the elephant is an emblem of endurance, self-restraint etc.

21. लोकपालाः the eight guardians of the eight quarters-इंद्रो वह्निः पितृपतिः नैर्ऋतो वरुणो मरुत्। कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात्॥

23. राज्ञः अनुमतेः (abl.) being permitted by the king. लुंबिनी—Lumbini grove (modern Rummin dei) with a village near it where Buddha's mother is still worshipped as a tutelary deity. It was examined by Dr. Fuhrer deputed by Government. It is situated 3 miles north of Bhavanipur, the chief town of a district of the same name, in the extreme south of Nepal, just over the frontier dividing Nepal from the district of Basti in British territory. The Tikas on Jatakas (I, 52, 54) say: "Maya was *going from Kapilavastu to* Devadaha, her mother's home, for delivery and on her way the Buddha elect (Gautama Buddha) was born."

25. ततः प्रसन्नश्च बभूव पुष्यः तस्याश्च पुत्रो जज्ञे the Pushya constellation became propitious on that day and the son was *born to her. Here* च–च *show simultaneity.* According to मेदिनी cited in टीका, पुष्य means the Kali age also. व्रतसंस्कृत Consecrated by the observance of the vow.

27. वालकैः=वालैः; मंदारपुष्पनिकरैः compare पञ्चैते देवतरवो मंदारः पारिजातकः। संतानः कल्पवृक्षश्च पुंसि वा हरिचंदनम्॥

28. उडुराजः the moon. उडु f. n. star. विजिग्याय Perf. III. sing वि–जि 1st cl. Atm. Should have been विजिग्ये by Pan. I. 3.19. विजिग्याय लक्ष्म्या defeated in point of glory.

29. और्वेः *son of* उर्व *and* grandson of भृगु. Exasperated with the refusal of the Bhrigus to help them in their adversity to whom their ancestor कृतवीर्य was very liberal, the Kshatriyas slew all their kindred, but one woman concealed her child in her thigh. When the Kshatriyas wanted to kill that child और्व, he issued forth from his mother's thigh and dazzled their eyes. (अथ गर्भः स भित्त्वोरुं ब्राह्मण्या निर्जगाम ह। मुष्णन् दृष्टीः क्षत्रियाणां मध्याह्न इव

भास्करः ॥ ततश्चक्षुर्विहीनास्ते गिरिदुर्गेषु बभ्रमुः । महाभारत). पृथुः Son of Vena of the solar race, being fifth in descent; he first got the title of king on his having pleased his subjects. When his father वेन *tyrannised* he was slain. From his right hand पृथु was churned out by the sages. अथ ते ऋषयः [illegible] प्रसन्नमनसस्ततः गतकल्मषमेवं तं जातं वेनं नृपोत्तमम् ॥ ममंथुर्दक्षिणं पाणिं तस्यैव च महात्मनः । × × × स्वकरात् पुरुषो जज्ञे द्वादशादित्यसंनिभः ॥ पद्मपुराण. मांधातृ According to Vishnu Purana (IV. 2) he was extracted from the right side of his father, while according to Mahabhârata Vanaparvan he was extracted from the left side. In Shantiparvan ch. 29 st 81–82 we find only यं देवा मरुतो गर्भं पितुः पार्श्वादपाहरन् ॥ We do not know *on what authority* Ashvaghosha thinks he was born from the head. कक्षीवत् *m* According to Mahabharata, son of दीर्घतपस् and उशिज्, a female servant of the queen of कलिंगराज, deputed to avoid submitting herself to the embraces of the sage दीर्घतपस् necessitated at the instance of the childless king. We do not know on what authority Ashvaghosha says that he was born from the shoulders or the *armpit* (कक्ष); *possibly on etymological ground.*

80. कल्पेष्वनेकेष्विव भावितात्मा whose soul appeared to be 'created' in countless aeons of the world. With the Buddhas soul is transitory.

82. दीपप्रभां हृतोऽस्य stole away the splendour, i. e. made the lamps pale or excelled them in lustre. जांबूनदम् (जंबूनद्यां भवम्) gold.

[illegible]

Buddha and Bodhisattvas are described as seated on lotus flowers. Then the sense will be that when Buddha descended to this world he had to *come out* of

his lotus-abode Then the propriety of अनाकुलानि is also manifest for, he had to wade through lotuses निष्पिष्टानि grinding (soil the earth) or producing the sound of striking आयतविक्रमाणि far striding सप्त पदानि जगाम went seven steps ' Seven ' seems to be a magical number It seems to have been held sacred in very early times and onwards, possibly because that was connected with the seven seers of Rigvedic fame who were afterwards deified into the seven stars of the Great Bear In the marriage ceremonial, when the bridegroom takes seven steps (सप्तपदी) with the bride, the marriage becomes irrevocable Here also we find that Buddha takes seven steps while uttering the solemn speech that he has been born for the good of the world, and that his birth here is final in the series of the बोधिसत्त्व Hence, he is wedded herhaps to his speech irrevocably Perhaps Buddha took seven steps, because Buddha descends from heaven on a seven gemmed ladder (Vide S B E vol 19, p 241) The deification of Buddha may here be clearly noticed as in other parts of this poem, which is a distinguishing feature of Mahayanism from Hinayanism (or the older form of Buddhism)

34 जगद्धितम् जगद्धिताय इद यथा स्यात्तथा जगद्धितार्थम् अव्ययीभाव

35 अनन्तर-नास्ति उत्तरो यस्मात्=अन्य last (cf st 34)

36 वैदूर्य the gem ' cat's eye ' or ' beryl ' It appears that the gem was really produced from the बालवाय mount and was polished in the city of विदूर, and that perhaps the mount was conventionally called विदूर पर्वत out of respect

37 दिवौकस् ' दिवमोक ' येषा ते gods

38 स्पृहा desire

39. तथागतः तथाभूतं (यथार्थं or सत्यं) गतं (ज्ञानं) यस्य सः It means the Arhat, the title the Buddha always uses of himself. He does not call himself the Buddha, nor *his followers ever address him as such.* तथागतोत्पादगुणेन by the good result viz. the birth of Buddha. गुणः efficacy, good result.

The verse is very difficult to construe. We have followed the Tika in the translation. But v. l. हिताय is better. Then it would stand thus· रागे विगतेऽपि देवाः दुःखे मग्नस्य जगतः हिताय (=मित्राय बुद्धाय) ननंदुः "Although their (worldly) attachment had disappeared, still the gods *of pure abodes and pure emotions rejoiced on account* of बुद्ध, the friend (हित) of the world plunged into misery."

On the date of Gautama Buddha.

This is arrived at from two dates:—(1) the date of Ashoka's accession, and (2) the date of Buddha's death. (1) is approximately 270 B. C., since in his edicts Ashoka *mentions* certain *Greek* kings as then living, whose dates are approximately known. According to Ceylon chronicles Ashoka ascended 218 years after बुद्धनिर्वाण. Hence Buddha must have died in 488 B. C, when he was 80 years old. Hence he was born 56९ B. C. *In Burma, Siam*, and Ceylon the accepted dates of death and birth respectively are 543 B. C. and 623 B. C., because of their different date for Ashoka's accession (Encyc. Brit. new Edd. vol IV p. 737). Consult also Mr. Velandi Gopal Aiyer's article in the *Indian Review* (May 1908 pp. 354-361.), who gives his dates for death and birth as *487 B. C.* and *567 B. C* respectively, which is accepted by Mr. V. A. smith as we learn from *Ind. Rev.* 1909 Nov. p. 833. For Life of Gautama Buddha see 'Buddha' (Encyc. Brit. vol IV) and that in शब्दकल्पद्रुम

which gives extract from ललितविस्तर It is also given admirably in the little book of Mr Marsden (vol I) 'Hindoo Period'

40 The earthquake is one of the several miracles occurring on the birth of a Buddha यस्मिन प्रसूते Loc abs

There is a monotonous repetition of the same idea in stanzas I 27, 35, and 40 Even a careless reader will see that stanzas 27 40 are very loosely connected with each other and seem to be a clumsy patchwork which speaks *against the sense of unity of our poet* and makes him far inferior to Kalidasa, from whom he must have borrowed some of his poetic images which have graced this poem

41 स्पर्शसुखा pleasant to the touch

42 आवसथ an abode This abode seems to be a villa of the king in the उद्यान garden अन्तःपुर inmates of the harem, queen or queens क्रिया purificatory rites

43 Here पूर seems to be the flood of water in the deep tank (कूप) of st 42 and भूतगणं and पार्श्वं seem to be instruments through which the कूप gained in strength and worshipped Buddha with offerings of flowers and sandal धर्मार्थिभि दिव्यै भूत° celestial beings seeking instruction in sacred Law from Buddha

44—45 Construe the stanzas thus —श्रावन् समारणोद्गा सितदिक्, क्वचित् ... क्वचित् ... (सह) विरामन सुगंधि ... (कसमूर) ...

Accordingly the translation has to be slightly altered in the last part, viz 'gracing both the sides of women adorned by swinging ear rings in company with lutes, kettl drums, and tambourines' Such a construction is perhaps most satisfactory for the e kno ty ver es

46 This stanza is not found in some MSS but seems to be required by the context ...

pounder or teacher of the doctrine (lit. the path) of spiritual bliss; प्रणेतृ *m.* a leader, a guide. निर्वाण the calm or sinless condition of the mind reached by the extinction of sin. It is also called 'Arhatship' and means "ethical and mental self-culture, in which deliverance was found from all the mysteries and sorrows of life in a change of heart to be reached here on earth." 'It is the *dying* out in the heart of the fell fire of the three cardinal sins—sensuality, ill-will and stupidity' (Samyutta, IV. 251, 261). The most frequent in the Buddhist text is Arhatship 'state of him who is worthy,' while in Europe they exclusively use निर्वाण instead, and hence the general misunderstanding in Europe, founded on Christian pessimistic view of this life, that this निर्वाण is to be reached after death and it meant the dying out of the 'soul', wondering whether it signified 'eternal trance', or 'absolute annihilation of the soul.' Only the Pali scholars know for thirty years from the canonical texts that it means 'salvation in this life' and to this day जीवन्मुक्ति has been a commonplace in the religious language of India.

47. वंशकरौ perpetuators or founders of the family. ससर्जतुः perfect III per. dual from सर्ज् I P. to acquire, (see टीका); because, from सृज् [illegible] P. to create, we will get ससृजतुः. However it is possible that ससर्जतुः is perhaps a slip of the poet for ससृजतु: as we find निजिगाय for विजिग्ये (st. I. 28). Ashvaghosha is not very careful of grammar. शुक्रः a Brahmana by caste, son of भृगु, the regent of the planet Venus and preceptor of Asuras, is the reputed author of a treatise on politics (राजशास्त्र) called शुक्रनीति. बृहस्पतिः, son of अंगिरस् *and preceptor of gods*, was a Brahmana by caste. He is the regent of the planet Jupiter. No work on politics ascribed to him is extant.

48 सारस्वत According to विष्णुपुराण he was the व्यास of the 9th मन्वतर as वसिष्ठ was the व्यास of the 8th मन्वतर In the महाभारत he is represented as the son of the river सरस्वती In times of great drought he was fed by his mother with fish & so was the only Brahmana who was able to keep up the study of the वेदs When the drought was over, 60000 ब्राह्मणs acquired from him the Vedic lore सारस्वत ब्राह्मणs who still dwell in the Punjab, are met with in other parts of India व्यास the son of सत्यवती and पराशर was born on an island in the Jumna In Puranas, there is mention of 28 व्यासs, who are incarnations of विष्णु or ब्रह्मा, who descended to the earth in different ages to arrange and promulgate the Vedas The व्यास that is intended here and generally elsewhere as the arranger of the Vedas (वेदव्यास) and the reputed author of महाभारत and numerous Puranas, belongs to the 28th मन्वतर and is the last व्यास

49 च्यवन was a descendant of भृगु or अंगिरस् and वाल्मीकि is also called भार्गवसत्तम The poetic art, which was latent in च्यवन, was manifested in his descendant वाल्मीकि, who is known as the first कवि and the inventor of the classical form of श्लोक metre Curiously enough Mr Nandargikar safely infers from this very verse that there existed at one time the रामायण of च्यवन and other sages ! चिकित्सित pp of चित् चिकित्सति 'to heal' Here used as a designation of the Science of Medicine आत्रेय ऋषि seems to be भरद्वाज (पुनर्वसु) कपिष्ठल who is represented to have learnt सार आयुर्वेद from Indra अग्निवेश was one of his six disciples, who was the first to compose his तंत्र To आत्रेय is expressly referred the narration of the text (इति ह स्माह भगवान् आत्रेय) and अग्निवेश is said in the work to comment upon it (अथातो व्याख्यास्याम) The आत्रेयसंहिता now extant is a तंत्र composed by अग्निवेश and re-edited by चरक, who was according to Chinese translation

of the Buddhist त्रिपिटक, the official physician of king कनिष्क. If Ashvaghosha is a contemporary of king कनिष्क, as is generally held, this might be a compliment to Kanishka, in whose reign that celebrated work of antiquity was re-edited and restored.

50. कुशिकः According to some, this king was the grandfather of विश्वामित्र, according to others the first of the race of कुशिकs. सगरः a king of the solar race and son of बाहु, king of अयोध्या. हैहयs drove his father बाहु from the kingdom and सगर was born during this exile from his mother, who was poisoned by her rivals. He came out through the grace of the sage और्व, who predicted that he would be a great universal monarch. Obtaining from the sage और्व the आग्नेयास्त्र, he exterminated nearly all the हैहयs and regained his father's throne. He would have destroyed the शकs, the पारदs, the कांबोजs and पह्लवs but they applied to वसिष्ठ, सगर's, family priest and he induced सगर to spare them. (Padmapurana). What is exactly meant by वेलां समुद्रे दध्रे सगरः 'Sagara made the boundary for the ocean' is not clear. Perhaps that means सगर was the first universal monarch.

51 जनकः The famous king and philosopher of Ancient India, who ruled over मिथिला and who found सीता, wife of Rama, underground while ploughing the sacrificial ground. He figures in the बृहदारण्यकोपनिषत्, in the शांतिपर्व of महाभारत and in रामायण. शौरि *m.* शूरस्य शूरसेनस्य (वसुदेवपितुः) गोत्रापत्यं पुमान्=वासुदेव or Lord Krishna. शूर *m.* a Yadava king who ruled over the शूरसेनs at मथुरा, the father of वसुदेव and कुंती and grandfather of Krishna.

53. प्रत्ययित (प्रत्यय+इतच्) संजातः प्रत्ययः अस्य compare तारकितं नभः, कुसुमितः वृक्षः &c.

54. इति is used in the sense of इति कृत्वा, इति विचिंत्य and often shows the motive of the action.

55. असितः one of the sages who surrounded भीष्म when he was discoursing on धर्म to युधिष्ठिर.

56. गौरवं respectful regard. सत्क्रिया hospitality.

57. बलसंज्ञया through consciousness of his powers.

58. निमंत्रयामास-मंत्र 10 A. 'say,' 'speak.' अंतिदेवः a king who received his royal dignity from Vasistha. This king appears in Rigveda I. 180. 7. (अंतिदेवं पाय) with epithets सुव्रत and सूरि (in st. 6) वयं चिद्धि वां जरितारः सत्या विपन्यामहे वि पणिर्हितावान् । अधा चिद्धि ष्माश्विनावनिंद्या पाथो हि ष्मा वृषणावंतिदेवं ॥ Rig. I. 180. 7. It is the solitary passage in Rigveda where अंतिदेव occurs.

59. सौम्य In the Vocative is used in the sense of 'good sir,' 'gentle sir.'

60. भाव- sincerity, devotion. गम्भीरधीराणि grave and wise.

63. प्रयोजनं object.

64. मनः युक्त्वा concentrating my mind. युज् 7 P. to concentrate शाक्यकुलध्वजस्य. ध्वजः a distinguished or eminent person, (at the end of comp.) as in कुलध्वजः 'the distinguished person of a family.' शक्रध्वजः a festival beginning from the 12th of the bright half of Bhadrapada to the full moon day of Ashvina. A tall pole called the banner of Indra was stuck in the ground and guarded by the king's servants during these days. At the end of the festival it was pulled down and then it was considered inauspicious to look thereon.

66. चक्रांकपादम् cf. यस्य पादतले पद्मं चक्रं वाऽप्यथ तोरणम् । अंकुशं कुलिशं वाऽपि स राजा भवति ध्रुवम् (पुरुषलक्षण in सामुद्रक).

67. संविष्ट from सं-विश् 6 P. to sleep. त्रिदिवः Heaven. तृतीया द्यौः त्रिदिवः (द्यौः=लोकः).

68. सगद्गदम् adv. गद्गदेन सहितं यथा स्यात्तथा. गद्गदः-दम् (1.) stammering; (2) indistinct or convulsive speech.

69. स्वल्पान्तरं यस्य मुनेः वपुः स्यात् 'whose body is little distinct or different from that of a sage.

70. सलिलांजलिः m the obsequial offering of a handful of water given by a son to his parents or ancestors.

71. कुलहस्तसारः (1) कुलस्य हस्तगतः सारः 'the wealth in the possession of my family,' viz my son. सुखम् indeclinable=सुखेन comfortably, at ease. सुप्तोऽपि पुत्रो निमिषैकचक्षुः A very obscure expression; possibly the original text has become much corrupt here. We have the other variants (1) सुप्तेऽपि पुत्रे निमिषैकचक्षुः and (२) सुप्तोऽपि पुत्रोऽनिमिषैकचक्षुः which also are not illuminating. Perhaps our reading is better and may mean "Is my sleeping son to see only for one moment?" i. e. Is he to live only one moment? which is a possible meaning and quite a suitable one. निमिषः a twinkling of the eye as a measure of time; a moment

72. परिशेषं भजतेऽद्य परिशेषभागि। परिशेषः termination, i. e. destruction.

73. आगतावेगम् नरेन्द्रम् the king who had an access or accession of emotion i. e. who was agitated. (Correct the misprint '*occasion*' in Translation to '*access*' or *accession*'). आवेगः (from विज् 6 A. to tremble, to be distressed) uneasiness, anxiety. अस्मि = अहम्

74. प्रति=with respect to. Hence अन्यथात्वं प्रति न विक्रिया किंतु वंचनां प्रति विक्रिया मे I am not agitated owing to his change but owing to my loss (वंचना). जातिक्षयः destruction of birth. मोक्षः liberation or spiritual emancipation.

75. ज्ञानमयः सूर्यः the sun of spiritual knowledge.

76. This is a full-fledged elaborate metaphor, सांगरूपक. Disease, decrepitude, and death are the three great sources of misery (दुःखत्रय) which appeal to mankind and which were potent enough to avert the great Buddha from a life of pleasure on his attaining to 29th year. According to V. 35 adversity is reckoned as the

fourth source of misery. आर्त distressed.

77. प्रज्ञा 'the sevenfold enlightenment' described in Yogasutras. समाधिः (1) the eighth accessory to योग; (2) the योग itself being divided into संप्रज्ञात (or सबीज) and असंप्रज्ञात (or निर्बीज) Samadhi (meditation) which has 9 stages in Buddhism. व्रतं Religious observance or vows, necessary for the attainment of निर्वाण of बौद्ध. परां धर्मनदीम् the supreme stream of Holy Law. जीवलोकः mankind.

80. कपाटः-टम् leaf or panel of a door. अपवर्ग=अभिनिष्क्रमणं or अभिनिर्याणं (V. 21, V. 46, 66.) release or escape from the miseries of life. सद्धर्मतालेन clearly refers to सद्धर्मपुण्डरीक, which is दुरासद (difficult to obtain).

81. संबुध्य having acquired the संबोधि, enlightenment. धर्मराजः a title of Buddha. धर्मराजस्तथागतः (अमर).

83. कृतार्थ (कृतः अधिगतः अर्थः प्राप्तव्यं येन) who has achieved his goal.

84. हृदयं becomes हृद् as compounded with सु when it means a 'friend;' otherwise सुहृदय. इति=इति कृत्वा or विचिन्त्य see note I. 54.

85. विधेय pot. p. p. (वि-धा 3 P. A. to do) 'subject to,' influenced by.'

86. सुतनियतं तत्त्वं the truth invariably associated with the son.

87. कृतमतिः (1)=संस्कृतबुद्धिः (2)=व्यापारितबुद्धिः see translation. अनुजात्मज='नरदत्त' according to ललितविस्तर. प्रियसुतवत् विनियोजयां चकार=प्रियसुतमिव &c. वत् employed by तेन तुल्यं क्रिया चेद्वतिः Pan V. I. 115. The meaning is that शुद्धोदन began to employ him compassionately in a variety of important offices, because he thought that his son बुद्ध would soon renounce the world and therefore he would have to leave the throne to नरदत्त

91. क्रियाः religious rites; गुणवत् having astrological good points.

—3

92. मणिप्रदीपं having (1) lamps set with jewels or (2) jewels serving as lamps. [The latter is probably intended]. द्विरदरदमयी made of ivory. Construe शिवाय तनयवती सती (=तनयेन सह) देवताभ्यः प्रणिपत्य. For the Dat. with प्रणिपत्य compare Raghu X. 15. सितसितपुष्पमुतम् with all manner of white flowers.

93. अपत्यजाथाम् should have been अपत्यसमाथाम्. The present expression sounds awkward. In टीका there is an alternative explanation.

94. विगाह् 1 A. 'to enter. प्रतीतः pleased.

95. जन्मवृद्धिं. The जाताशौच is also called वृद्धि as opposed to क्षय caused by death. सजनपदं पुरम् the town of कपिलवस्तु together with the country.

CANTO II.

Stanzas from 1–16 describe the prosperity of शुद्धोदन consequent on बुद्ध's birth all round, whence बुद्ध was named सर्वार्थसिद्ध (st. 17)

2. कृत and अकृत also mean respectively 'gold' and 'silver'; हेमरूप्ये कृताकृते (अमर); then कांचन=property, wealth. अपादि Aorist 3rd pers. sing. from पद् 4 A. to go. अपादि=प्रत्यपादि or प्रापादि. मनोरथः heart's joy. रथः=रम्यते अनेन अत्र वा.

3. मंडलं (1) a district or province as in मंडलेश्वरः; (2) a circle of kings classified under 12 heads, according to कामंदक. Vide Raghu IX. 15 and मल्लिनाथ thereon.

6. Although according कामंदक and माघ (उदेतुमत्यजमीहां राजसु द्वादशस्वपि II. 81) the political circle (मंडल) consists of twelve kings, still according to others it consists of three kings only: प्राकृतारि 'natural enemy' (the sovereign of the adjacent country), the प्राकृतमित्र 'the natural ally' (whose dominions are separated by

those of another from those of the central monarch with whom he is allied) and प्राकृतोदासीन the 'natural neutral' (here called मध्यस्थ 'indifferent') whose dominions lie beyond those of the प्राकृतमित्र.

7. देवः the god of rains. अशनिm. f. (1) Indra's thunderbolt, (2) flash of lightning. अश्मवर्षः a shower of hailstones.

8. कृषिः सम्यक् फलवत् दोह–Here फलवत् should have been फलवती. Our poet has often used similar constructions which are rarely found in classical Sanskrit literature.

10. This is a very knotty verse. Perhaps we have to construe यस्य प्रतिभ्वः विमते शक्येऽपि, परेभ्यः नराः यत् न प्रार्थयंति स्म, तद् अभ्यर्थितः अयं सूक्ष्मघनोऽपि कश्चित् प्रतिभूः न विमुखीबभूव। Consult the translation. प्रतिभ्वः and प्रार्थयंति are grammatical blunders like विजिगाय (st. 1.28), & ससर्जतुः (st. 1. 47).

11—12. ययाति, the son of नहुष, fifth king of lunar race, was husband of शर्मिष्ठा and देवयानी. It is related in Padmapurana, "while on his way to the heaven, ययाति held a philosophical discussion with मातलि, which had such an impression on the king that, on returning to the earth, ययाति, by his virtuous administration rendered all his subjects exempt from passion and decay. यम complained that men no longer died" (न+अशौ+वधः v. 1). This shows that the variant नाशौ वधः is to be preferred. "There was no death among relatives." It is also possible that we have to understand न+अशौवधः in conformity with the other epithets (न अदाता, न अव्रतः, न अनृतिकः, and न हिंस्रः). सौवध may be formed from स्वधा+ञ by Pan. IV. 2. 59 तदधीते तद्वेद, [Vide Kashika thereon (निमित्तानि वेद इति नैमित्तिकः)] 'one who knows the worship of the manes' Further that न असौवधः is intended by the poet is demonstrated by the next stanza, which describes the religious acts styled as पूर्त (स्नातादिकर्म),

while the present stanza describes इष्ट (ऋतुकर्मन्). क्रिया here means 'construction,' not 'religious rite' as in I.42. उपलभ्य having learnt.

13. महिषी—The word occurs again in IV. 75. It means an 'immoral woman.'

N. B. There is some difficulty in the present reading पत्नी पतिर्वा महिषी पतिं वा परस्परं न व्यभिचेरतुश्च, which is very illogical. We should have had पत्नी पतिर्वा, महिषी पतिर्वा, परस्परं न व्यभिचेरतुश्च. This emendation would harmonise with the use of वा, with the use of परस्परम् (देवान् भावयतानेन ते देवा भावयंतु वः। परस्परं भावयंतः—गीता III. 11; also X 9 ibid) and with व्यभिचेरतुः which is dual. Otherwise वा and व्यभिचेरतुः are mutually conflicting. Accepting the emendation, we can construe पत्नी पतिः न परस्परं व्यभिचेरतुः वा, महिषी पतिः परस्परं न व्यभिचेरतुः वा। The च after व्यभिचेरतुः connects the clause in the first half of the verse with that in the latter half. Not accepting the emendation, we have to charge this as a breach of grammar against अश्वघोष as we have done in I 28, I. 47, &c.

14. कामार्थम्=कामाय इदम् कामार्थम् यथा स्यात्तथा. Similarly धनार्थम्.

15. स्तैन्यादिभिः नष्टम् Impersonal construction. "Thefts and such other evils perished" स्वचक्रे his own 'realm' or 'territory.' The emendation पुराऽनरण्यस्य यथैव राष्ट्रे suggested in translation seems to be satisfactory because it removes the loosely connected clauses and welds them into one; thus:—यथैव अनरण्यस्य राष्ट्रे पुरा क्षेमं सुभिक्षं च बभूव (तथैव) तस्य राष्ट्रे क्षेमं सुभिक्षं च बभूव. अनरण्यः an old ancestor of Rama, killed by रावण. He cursed रावण to meet death at the hands of his descendant.

16. मनुः this मनु, the son of आदित्य (the sun) is usually known as वैवस्वतमनु, and is the progenitor of the solar race of kings.

17. The नामकरण is to be done on a auspicious लग्न on the 10th, 11th, 12th, 100th day or the anniversary of birth. बुद्ध's was delayed.

21. For the 2d पाद see the beautiful exposition of the commentary. अस्मै Dative of convenience. सुहृदालयेभ्यः Abl. by Apte's Guide 72. आचक्रिरे from कृ 8 P. A. with आ to make towards, i. e. bring towards from the houses of friends (सुहृदालयेभ्यः)." Here आचक्रिरे is used in the active sense. This same verb is to be supplied in the next stanza but in passive sense.

24. *Consult the brilliant critical observation of* the commentary with respect to कौमार, मध्य and बाल. विद्याः विद्या*s* or *lores are the four* वेद*s with their six* अंग*s;* four उपांग-पुराण, न्याय, मीमांसा, and धर्मशास्त्र; and four उपवेद-आयुर्वेद, धनुर्वेद, गांधर्ववेद (or नाट्यशास्त्र), and अर्थशास्त्र.

25 भवच्छायकुलस्य—here भवत् may mean 'present.' v. l. वृद्धिः 'prosperity' is better and seems to be the original text. This is conclusively demonstrated by II. 33, which sheds light on the meaning intended here. Vide also I. 95; II. 47, 56; and IV. 22. The meaning is that the king did not want that his son should repair to the forest leaving himself and the kingdom and without an issue in quest of the supreme goal. The only remedy he could think of was to create in his son attachment to the pleasures of this world. Not that he was an enemy to धर्म (or spirituality) but feared lest his line should become extinct (I. 85). He wished his son to repair to forest in old age after a long reign (I. 54). As for himself, he wanted to extricate himself from worldly concerns and direct his mind to spirituality for the very glory of the Shakyas (II. 33). Vide also V. 30—33. वृद्धिः therefore means 'propagation, prosperity and glory'.

26. अस्मै for Dat. see note on the same (II. 21). Consult our note inserted in Translation. Mark the poet's skill in employing आजुहाव which can be perfect of आ-ह्वे 1 P to call,' or आ-हु 3 P. ' to offer worship or sacrifice to.' The ordinary sense is ' the king summoned, in the interest of his son, यशोधरा who was श्री of similar appellation, [because श्री is said to mean कीर्ति (or fame) also in धरणिकोश] from the family of stable character.' The other sense slily hinted is " the king offered sacrifices to ' Shree,' goddess of fortune, whose name is similar to यशोधरा's. "

N. B. Buddha was married in his 19th year to यशोधरा, *the daughter of a Koliyan chief. In Buddhist's* catechism of H.S. Olcott we find "सर्वार्थसिद्ध was married in his 16th year to यशोधरा daughter of king सुप्रबुद्ध" In शब्दकल्पद्रुम we find that गोपा was the name of बुद्ध's wife and she was daughter of दण्डपाणि. Similar difficulty we find about the birth of राहुल. In Encyc. Brit. under बुद्ध it is said on the authority of old works that राहुल was born when बुद्ध had made his acquaintance with misery in his 29th. In our poem राहुल is born earlier (II. 47).

27. The simile is here used for no particular reason perhaps than that of अनुप्रास or Alliteration. सनक, सनंदन, सनातन and सनत्कुमार are the four mind-born sons of ब्रह्मदेव. All of them remained bachelors. An उपपुराण 'सनत्कुमारसंहिता' is ascribed to सनत्कुमार. He figures in the उद्योगपर्वन् of महाभारत (अध्याय 41-16) and holds a dialogue with धृतराष्ट्र. In छांदोग्योपनिषद् he instructs नारद about the soul, and is called स्कंद.

28. कथं च 'How indeed=कथं वा. तस्मै may be dative but most likely it is analogous to Vedic use of dative for genitive. Compare आगताय तवेदं II. 40 in our poem standing for आगतस्य तवेदं.

29 शरत्तोयदपाण्डरेषु रंजितेषु हर्म्येषु in the white-washed mansions palewhite like the autumnal cloud. In टीका on st 28 it is pointed out that हर्म्य is only 'a rich man's house' not 'a palace'. May this indicate that this is a reminiscence of the view of older works which style शुद्धोदन as a mere शाक्य? उदार beautiful, charming विमनं 'a celestial car'. Here perhaps the simile is suggested from the fact that 'seven storied palaces' were called विमान्स Vide stanzas II. 32, III. 20, and V. 43 where there is 'a pun' intended. See टीका on II 32, and III 20 quoting हैम and मेदिनी

30 कैलास the mount Kailasa is the residence of Kubera and अलका is the city of कुबेर on that, which is referred to in I. 95 (धनदपुरम्) Here God शिव resides being friend of कुबेर वर adj. excellent अप्सरस् f. is always used in the plural

31. भ्रुवाऽञ्चितैः see translation अञ्चित (1) 'bent' or 'oblique,' (2) adorned, graced अर्धनिरीक्षितैः 'sidelooks,'.

32. कामाश्रयपंडिताभिः 'Pandits supported by Cupid.'

33. तस्यैव विवृद्धिहेतोः for his prosperity or good luck. Stanzas 27-32 describe the life of pleasure led by बुद्ध and st 34-44 describe the religious life of abstention from pleasure All this was meant for शाक्यकुलस्य वृद्धि. For this contrast compare Raghu VIII. 16-23 where रघु leads a life of renunciation and restrains and conquers his senses, while his son अज leads not a life of pleasure but an energetic life of a conqueror. संविभज् 1 P. A. admit (one) to a share, share in common For the idea in सविबभाज साधून compare रघु IX 30. सदुपकारफलां श्रियम् and आश्रमे सर्वभोग्ये Sak II 14

34 Compare with this stanza V. 15 जननी=(1) कामजननी perhaps According to हरिवंश, लक्ष्मी is the mother of Cupid. Generally रुक्मिणी is called कामजननी, even then, we can say that रुक्मिणी is the incarnation of लक्ष्मी, (2)

लोकजननी=लक्ष्मी 'the mother of the world.' विजिग्ये this is the correct form for the incorrect विजिगाय of I. 28.

36. आंगिरसाधिदेवम् (1) god fire; (2) बृहस्पति's god (ब्रह्मा). The sense of the commentary of आंगिरसाधिदेवम् is excellent because (1) it removes repetition and (2) is in harmony with रघु I. 35, and मल्लिनाथ thereon.

37. शांतिसुखं च हार्दम् there is some difficulty, which can be only satisfactorily met with by taking हार्द adj. ='being in the heart.' Then शांतिसुखं is शान्त्या सुखम् by Pan. II. I. 30 तृतीया तत्कृतार्थेन गुणवचनेन, as in धान्यार्थ or शंकुलाखंड. For the other explanation see टीका, accepted in translation.

38. Read the copious explanation of the टीका with the citation of मनु IV. 138. सांत्व agreable, or conciliatory words.

39. व्यवहारः (1) justice, judicial procedure; (2) lawsuit, litigation, (3) 'worldly transaction.'

40. आयासते सर्पम् the dative seems to be used in the sense of the genitive. वृत्तपरश्वधः the hatchet of character; उद्वृत्त (1) ill-behaved, gone astray; (2) swollen, overflowing. द्विरदः=द्विरावृत्तदर्पदः शब्दः=तच्छब्दगम्यः अर्थः cf. द्विरेफः=रेफद्वययुक्तः भ्रमरशब्दः.

41. Read carefully the very learned commentary on this stanza, which leaves nothing desired, and exhausts all manner of alternative senses. एकं विनिन्ये Here नी with वि is used in the Atm., because the object is एकं (=मनः) which is कर्तृस्थ but is different from the limbs of the body (Pan. कर्तृस्थे चाशरीरे कर्मणि I. 3. 37).

42. प्रतिपद् 4 A. 'to know.' सान्त्वेन फलेन बबन्ध=सान्त्वेन फलवद्यान् चकार 'accorded retribution to them in a gentle manner,' see commentary. फलं retribution, recompense (good or bad). त्यागः we have taken in the translation to mean फलसंप्रदानः (=release) which would ordinarily be अपावृत्त but here it was not. The sense of the टीका is, however, better.

43 रजासिन्त्रज कार्याणि रागलोभादीनि passion, avarice &c which are the results of the रजोगुण

N B In the verse 43 we prefer Prof Cowell's reading आर्षाण्यचारित् परमव्रतानि 'observed the suprme vows of the sages' बलि *m* a tax आ हृ 1 P to obtain, to receive अभिध्या f coveting another's property (from अभिध्यै 1 P. to covet) हृदयेन Instrumental, because हृदय is a करण ('instrument of knowledge or action', an 'organ') and through that he can entertain anger (or grief) But मन्यु दह् is a strange idiom We should have expected मन्यु दाहय् 'make the anger (or grief) burn' But perhaps दह् 1 P here means 'to kindle'

46 राहु the demon, son of विप्रचित्ति and सिंहिका, who devours the sun and moon at the eclipse. Although राहु सपत्न should mean the sun or the moon, still we have to take here 'the moon' as the face is usually compared to 'the moon'

48 This is a difficult verse to interpret We have interpreted differently in the translation from the commentary in the following manner —मे पौत्रस्य (objective genitive) ममैव पुत्रगत स्नेह कथम् (केन प्रकारेण) स्यात (वर्तमान भवेत्) इति (इति चिंतयित्वा) जातहर्ष स पुत्रप्रिय त त विधि मालम्बे। In this interpretation, इति is connected with the predicate According to टीका, इति is connected with जात हर्ष The sense of the टीका is good स्वर्गमिवारुरुक्षन् is also taken in translation in connection with जातहर्ष i e in a figurative sense In the टीका it is taken in a literal sense त त विधिमालम्बे resorted to those several ceremonies

49 प्राथमकल्पिका (1) beginners in study, (2) the first in rank or importance (3) belonging to primeval age The third sense, is accepted in translation according to टीका These प्राथमकल्पिक राजर्षय are नाहुष ययाति (II 11), अनरण्य (II 15), and मनु (II 16) शुक्लानि अमुक्त्वा अपि (v 1)

शुक्लं silver; silver coin. In V. 60 शुक्लम्='the white of the eye.' With our reading, शुल्कम्, n., a toll, a tax, customs, duty (particularly levied at the ferries, passes, roads &c.).

51. We have followed टीका in translation. But स्वायंभुवम् आर्चिकम् means perhaps 'the Rig verses relating to स्वयंभू or the Creator, viz. Rigveda X. 121 hymn, consisting of 10 Rigs. Compare the title आर्चिके (i. e. a collection of Rig verses) applied to the two books of सामवेद which is mostly constituted by Rigvedic hymns and verses. Further also अर्चयित्वा may be the gerund from the causal of ऋच् or अर्च् 'to sing' (1. P.). Hence स्वायंभुवमार्चिकमर्चयित्वा=Having got the hymn to स्वयंभू chanted. स्थिति f. continuance of life; perservation. For the third पाद see टीका. कः name of प्रजापति supposed to be addressed as such in the fourth foot of each stanza of Rigveda X. 121.

52. नियमः (1) vow, observance; (2) religious austerity, penance. In योगशास्त्र, the नियमs are (1) शौच (2) संतोष, (3) तपस्, (4) स्वाध्याय, and (5) ईश्वरप्रणिधान.

53. शब्दः title of honour. पुण्यः शब्दो मुनिरिति (Sak. II. 14). ईश्वर इत्यनन्यविषयः शब्दः (विक्रमोर्वशीय I. 1).

54. विविधं चकार made manifold; multiplied. कथम्. Mark its use in II. 48. नाथ् 1 P. (sometimes Atm.) ask, beg, solicit for anything. श्रुतितः सिद्धम्-श्रुतिप्रमाणेन सिद्धम्.

55. There is विरोधाभास (apparent contradiction) in this verse. The idea in the latter half is that the king kept his son away from seeking Law and Spirituality and let him loose among pleasures, wishing to lead a life of renunciation himself, (मम तु प्रियधर्म धर्मकालस्त्वयि लक्ष्मीमवसृज्य लक्ष्यभूते। V. 32) and he could not do this without entrusting the kingdom to his son.

56. बोधिसत्वाः (बोधिमयं सत्त्वं येषां ते) 'whose essence is enlightenment' i. e. one destined to become a बुद्ध. अतः

उपचितकर्मा with Karmas accumulated from thence (अतः i e from the former बोधिसत्त्व) रूढमूलेऽपि हेतौ although the motive (*scil* for renunciation) had taken a deep root (viz on the birth of his son) बोधि *m* knowledge, enlightenment of a बुद्ध Here, however, बोधि means 'the preliminary spiritual awakening' perhaps, described in V. 8–16, esp note बुद्धि (V 16) after which he starts for the final enlightenment called अमृत (V 68) & धर्म (V. 21)

N B The meaning of this stanza is obscure. The difficulty is due to अत and बोधिम् in their connection with रतिमुपसिषेवे The ordinary sense, 'Hence, with accumulated karmas, although the motive had struck deep root, he injoyed pleasure till he acquired enlighten ment', is not very clear The difficulty is lessened by connecting अत 'therefore' with रूढमूलेऽपि हेतौ, or making अत =एतेभ्य बोधिसत्त्वेभ्य (उपचितकर्मा सन्) & taking बोधि='spiritual awakening' The idea seems to be -Former बोधिसत्त्वs renounced the world on the birth of a child for the purifying of their heart and accumulation of merit But बुद्ध's was already purified (पूर्वाशयशुद्धबुद्धि III 34) and he had inherited the merit of extensive ages (विस्तीर्णकल्पाचितपुण्यकर्मा III 34) hence he could afford to enjoy worldly pleasure (रति *f*), even after the birth of a son, till the time his spirit was aroused into activity (Canto III 34 ff, and Canto V 8–16)

CANTO III

1 शाद्वल a green meadow पुंस्कोकिल a male cuckoo पद्माकर (1) a pond, (2) cluster of lotuses

2 प्रयाणाय dative for infinitive बुद्धिं चकार 'thought of,' 'intended' नाग *m* (1) elephant, (2) serpent

3. नि-शम् 4 P, 10 U. to hear; cf. कुमार V. 3; रघु II. 41. भावः here=' intention.'

4. पृथग्जनः (पृथक् सज्जनेभ्यः विभिन्नः जनः)=पामरजनः or नीचजनः vulgar, unenlightened people; the mob; the masses.

5. प्रत्यंगं a minor limb. आतुर (ईषदर्थे आ+अत् 1 P. to go+ उरच्) distressed. कृपण wretched, helpless.

7. शिरसि उपाघ्राय see टीका.

8. जांबूनदं gold. भाण्डं trappings or harness of a horse. निभृत meek, gentle. मल्लिनाथ however gives अनिभृत=चपल, i. e. निभृत=निश्चल. अक्लीब not weak, bold.

9. अनुयात्रं-त्रा f. retinue.

10. The idea is that the eye goes to the object. v. l. अभिवीक्ष्यमाणः is not good as it repeats the poetic idea of the first half in a prosaic way.

11. सौमुख्यतः=सौमुख्यत्वेन or त्वात् ' owing to his having a gracious face.'

12. कुलं a house. कुब्ज humpbacked, crooked कैरातक. m (1) able-bodied men, (2) dwarfs. The last line shows that the banner of Indra (see I. 64). is just raised or was standing up.

14. For the third पाद consult टीका. कांचीगुणः the thread of the waist band, गुणः ' thread ' ' or string.' विघ्नितः=संजातः विघ्नः आसां ताः. परीयुः might mean ' going round ' on the circular staircase.

N. B. Stanzas 13-21 may be compared to Raghu VII, 5-13, and Kumara VII.56-68. Prof. Cowell thinks that stanza 11 of Kalidasa is directly suggested by 19& 21 of Buddhacharita. However, we have to suppose just the opposite, as st.23 of Ashvaghosha seems rather a fling at Kumara VII. 65. या दास्यमप्यस्यै लभेत &c. A man of genius is as a rule the greatest plagiarist. He cannot always claim his materials to be original. His only claim lies in the combination of ideas into a new harmonious and lifelike whole, which will live for

ever Ashvaghosha has made good that claim Only his execution is not of the highest order, as that of the greatest poet Kalidasa

15 विभ्रामयत for the optional वृद्धि in the causal of भ्रम् vide टीका. वि-भ्रम् causal, to confound, to confuse, अन्योन्यवेगातसमाक्षिपत्य censuring (each other) for each other's hurry क्षिप् 6 P with सम् and आ can mean 'censure,' 'criticise,' rebuke' as we find from मेदिनी cited in the टीका The poet must have been laughing in his sleeves, when he used this expression

16 जगृहु prevented, arrested श्रोणीरथ see टीका रथ a car, a limb, member, body, delight, pleasure

17 अप्रगल्भानि a little bold, cf तत्सादृश्यमभावश्च तदन्यत्व तदल्पता । अप्राशस्त्य विरोधश्च नञर्थाः षट् प्रकीर्तिता ॥

18-21 We have here in st 18 21 the same idea repeated inartistically, which shows our poet's inferiority to Kalidasa In st 14 our poet has briefly expressed the idea which has been beautifully spun out in Raghu 7 10, and our poet has clumsily repeated himself in st 18-21 (see esp st 19 & 21), which is so beautifully said in one verse by Kalidasa viz Raghu VII 11 Had Kalidasa wanted to repeat the idea, he would have artistically done so by similes of various kinds of lotuses as can be inferred from Raghu XIII 54 7

19 वातायन (वातस्य अयन passage)=वातायनम् गण्डार्पित 'placed on the cheeks'

23 The fourth पाद is perhaps a fling at कुमार VII 65 या दास्यमप्यस्य लभेत

24, split हि and ता as shown in the translation गौरव respect पुष्पकेतु see टीका But हेमचंद्र in his अभिधानचिंतामणि, देवकाड gives पुष्पकेतन for Cupid (st 228) Hence पुष्पकेतु=Cupid, is all right

.25. शुचि is not 'white' perhaps, but 'bright' तत्पूर्वम् see टीका. शुद्धाधिवासाः see the commentary. प्रयातुम् there is a difficulty here of construing this Infinitive. तुरम् cannot be connected with प्रयातुम्, unless we suppose the text to be corrupt for प्रयांत.

27. संग्राहकः 'restrainer of the horses,' the charioteer.

28. विक्रिया change or modification as opposed to प्रकृति/ cause or causal state. These are terms of सांख्य philosophy, derived from कृ 8 P. A. with वि and प्र respectively. यदृच्छा/ accidence, spontaneity.

29. रथप्रणेता 'the leader of the chariot; the charioteer.'

30. In this verse व्यसनं, निधनं, and नाशः are used by Metonymy for व्यसनहेतुः निधनहेतुः; and नाशहेतुः respectively, which come under the Sanskrit figure हेतु (see टीका). योनिः/ source.

31. युवा वपुष्मान् see टीका for the explanation and the quotation from कुमार I. 31.

32. चलितः (1) shaken; (2) agitated. दोष. (1) harm; (2) detrimental effect; (3) disorder of the three humours of the body (कफ, पित्त, and वात). अस्मै अभ्युवाच Here the Dative is a bit strange; accusative is common.

33. वयःप्रकर्षाद्भावी which will occur after (the interval of) a length of age. प्रकर्षः here=intensity, high degree. जरामिच्छति लोकः people wish to live long enough and to attain old age. आयुष्मत् this is the term of address by the charioteer to his master (आयुष्मन्निति वाच्यस्तु रथी सूतेन सर्वदा Bharata cited by राघवभट).

34. आशयः 'inborn instincts or tendencies'.

35. जनता populace.

36. प्रत्यक्षतः=प्रत्यक्षप्रमाणेन. Here तस् is used in the sense of Instr. It is also used for Abl. and Loc,

37. एवं गते 'Such being the case,' 'under these circumstances.' Loc. Abs गृहान्-for गृह *m.* plural, see टीका.

38. आज्ञया Instr. हेतौ (II. 3. 23) Apte's guide 54. नियंतृ *m* charioteer, driver. Raghu I. 17; माघ XII. 24. For the other words used in our poem see notes on III. 27 and III. 29. चिन्तावश=चिंताविषेय cf I. 85. वश adj. 'subject to' usually in comp. as शोकवश, मृत्युवश &c.

41. अम्ब Voc. sing. In voc. sing. अक्का, अल्ला and अंबा (see टीका) (all meaning 'mother') shorten their vowels करुणम् piteously. परं समाश्रित्य Here स्थितः has to be supplied.

42. सारथि m (समानः रथः अस्य) (1) chariot-companion. When uncompounded सारथि means in Rigveda (1) waggondriver, and figuratively, (2) guide, controller. धातुप्रकोपप्रभवः see टीका. v. l. शक is not to be preferred (see टीका). स्वतंत्र independent स्वं तंत्रं (control) यस्य सः.

43. रूपवान्. see टीका.

44. Fouth पाद, see टीका.

45. श्रुतार्थः strange expresion for अवगतार्थः. For the fourth पाद, see टीका for this beautiful idea करुणायमानः—see टीका and translation.

46. रोगव्यसनं Here व्यसनं=a calamity. In III. 30 it is used for 'destruction' or 'destroyer.' विश्रंभः (1) confidence, trust, (2) rest, relaxation.

48. प्रध्यानं deep thought or reflection. पुर्यागमम् the text is probably corrupt, as the ordinary sense does not seem to be intended. We have not heard of the king's going out before. Perhaps आगमम्=getting at (something), hence 'inquiry', and then पुर्यागमं 'inquiry in the city.' Perhaps पर्यागमं is the original reading; (compare पर्यालोचनम circumspection,) and गम् with परि is used in the sense of 'learning.'

49. निमित्तं 'cause,' 'motive,' रसान्तरम्-अन्यः रसः (सुप्सुप् समास.) variety in taste. इति 'because', 'since.'

53. व्यत्यास्य see टीका.

55. v. l. अपरुध्यते would mean अपे व्यसने रोदिति न तत्प्रतिकाराय घटते इति (see Translation).

56. शुद्धात्मभिः Here आत्मन् *m*=mind or sense-organs as in यतात्मा.

57. गुणैर्वियुक्तः Instrumental. विसंज्ञः unconscious.

58. धर्मः essential quality, peculiarity.

59. अंतकर्म see टीका. नियतः (pa. p. of यम् 1 P. with नि) invariably fixed or determined.

60. निर्ह्रादवत् sonorous. निर्ह्रादः sound in general.

61. निष्ठा end.

62. देशकालः=निर्देश-(उपदेश)-कालः (?). But see टीका for other sense. आर्तिः f. 'distress, affliction;'

63. षंड *m,n* collection. For विशेषयुक्तं and वनं निर्ययौ see टीका.

64. शिव uninfested; कुसुमितम् see टीका. for the तद्धित formation. ददर्श तद्वनमिव नन्दनं वनम्. See टीका. Perhaps the fault may be removed by taking नंदनं (proper name) वनम् [illegible] तद् नंदनं (gladdening) वनं ददर्श. The correct reading of the वार्तिक quoted is इवेन समासो विभक्त्यलोपश्च with सह and नित्य deleted; vide नागेशभट्ट on काव्यप्रकाश X also, who corrects accordingly.

65. कलिल full of.

CANTO. IV.

1. प्रत्युज्जग्मुः from प्रति-उद्-गम् 1 P. to go to receive.

2. तस्मै समुदाचारं चक्रिरे dative of interst. समुदाचारः presenting offering, good or correet behaviour.

3. विकच blooming, expanding, लोचनैः विचलैः looking eagrly. see quotation from Raghu II in the टीका.

4. कामो विग्रहवान् because Cupid was burnt by God Shiva, and hence is called अनंगः 'bodiless.' लक्षणं an auspicious mark on the body. They are 32.

5. धैर्यं agreeable nature; साक्षात् ind. in person or bodily form.

6. उज्जृंभिरे from जृंभ 1 A. (1) to yawn; (2) to attempt.

7. रतिमार्त्रं=रतिरेव.

8. विह्वल distressed or afflicted by. Mark the irony of situation, which has made पुरोहित act as a विट (boon-companion).

9. For कला see Tika तुल्यतां गता=चारुतुल्याः संजाताः

10. उत्तरान् कुरून् a region lying far to the north, higher than हिरण्मयवर्षं also See जंबुद्वीप in Dowson's Hindoo Mythology and शब्दकल्पद्रुम and see टीका here. प्रागेव much more so.

11. कलितान् influenced by.

12. हावः Vide अमर नाट्यवर्गः—स्त्रीणां विलासबिब्बोकविभ्रमा ललितं तथा । हेला लीलेत्यमी हावाः क्रियाः शृंगारभावजाः Any feminine coquettish gesture calculated to excite amorous sensations; dalliance of love; blandishments. संरागः impassioning, see टीका. संपत्ते शक्तः locative in the sense of dative or rather infinitive, here संपद् (सं-पद् 4 A. to turn out well, to succeed)=' perfection,' 'excellence.'

13. गोचर m (गावः चरंति अस्मिन्) (1) range of cattle, (2) object of sense, (3) range, scope, in general.

14. निकुंचित see टीका, but it may mean 'bent downwards,' (from कुंच् 1 P. to bend). सदृश see Tika.

15. मदालिव Here इव=' a little' 'rather.'

16–17. We have taken these two verses as referring to the same persons and the same incident in the Translation. The reason is that the 2d stanza seems to give the proper names only. काशिसुंदरी–Who is this beauty of Benares? We have in vol 49 (i) p. 190

of S. B. E. one काशिका, a harlot of काशी, mentioned, who went to heaven after she had worshipped जिन and attached her sons to the service of the glorious one. If she be the woman intended here, then जंघा would not be a proper name but would mean 'a leg.' Then चरण may be not *mas.* meaning 'foot' but may be *neuter* meaning 'performing' (scil. 'religious austerities' तपश्चरण, तपश्चरणहेतोः सुरैः दुराधर्षैः). Prof Cowell makes वारमुख्य as the name of the courtesan, but it does not appear in Chinese Buddhacharita, and further it appears to be the same as वारमुख्या 'an eminent courtesan' (as in III. 52). Prof. Cowell takes stanza 16 and st 17 as separate but they seem to point to the same incident. गांधारगौतमः Gautama of Gandhara. गांधार formerly included the modern districts of Peshawar and Rawa pindi on the extreme north-west of the Panjab. It is the territory noted for the abundant sculptures (going under the name of the Gandhara school), which give expression to the Mahayana form of Buddhism. The Gandhara school which is merely a branch of the cosmopolitan Graeco-Roman art, dating in its best examples from the time of Kanishka and his proximate successors, reached its zenith in the 2nd century A. D.

—V. A. Smith's Early History p. 248.

प्रिपीपुःतदर्थार्थं व्यसृत्-see टीका. निरहरत्-निर् हृ 1 P. to carry (the dead.).

18. गौतम दीर्घतम(प)स् For his story and his connection with उशिज्, (a female servant of the queen of कलिंग hence called वर्णस्थानावरा योषित्) from whom this sage got his son the sage कक्षीवत्, see महाभारत आदिपर्वन् ch. 104, and our note on कक्षीवत्, I. 29. दीर्घतम(प)स् was the son of उतथ्य and ममता (IV. 74), while बृहस्पति begot an unnatural son भरद्वाज on ममता (IV. 74).

19 ऋष्यशृङ्ग see रामायण बालकांड Canto X and the summary given in टीका

20 विश्वामित्र His amours with मेनका as given in महाभारत आदिपर्व and briefly related in शाकुंतल Act I are well known, from whom he got शकुन्तला रंभा was also sent but she was turned by him into a stone to remain so for 1000 years. But his amour with घृताची is not known विगाढऽपि महत्तप p p used actively v l विगाध seems to be an error of the scribe घृताची (घृत+अच् 1 P to go), in Rigveda means 'a ladle filled with ghee' (cf Rig I 167 3) In the post vedic period the word is used for one of the principal अप्सरस् of heaven of इंद्र (cf नैषध II 109) They are घृताची मेनका रंभा उर्वशी च तिलोत्तमा। सुकेशी मञ्जुघोषाद्याः कथ्यन्तेऽप्सरसो बुधैः ॥ Her amour with विश्वामित्र is not known, but her amour with रौद्राश्व or कुशनाभ, a descendant of पुरु (to whose family according to हरिवंश, विश्वामित्र also belonged) is related in हरिवंश where it is said that from कुशनाभ she had ten sons and ten daughters अप्सरसा For the singular see टीका

21 विक्रिया (वि कृ 8 U to affect) agitation, excitement of passion For the latter half see टीका explaining the point of epithets

22 विश्रब्धम् ind (from वि-श्रम्भ् 1 A to confide) confidently, इयं नृपस्य वशार्थं इत (अस्मात्कुमारात्) &c

23 याश्च काश्चित् any women whatever,' insignificant भाव heart, affection भाव ग्रह to win affection

24 समारुरुक्षु आत्मानम् see टीका & translation also

25 भावैः Here भावs are perhaps सात्विक भावs which are external indications of internal emotion They are स्तंभ स्वेद रोमाञ्च स्वरभङ्ग वेपथु। वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्विकाः स्मृताः ॥ भानुमाता—मातृदत्ता compare अदमदमुदित प्रययौ स्मितम इव शातमयूख। किरात IX 26 आक्षेपक=आकर्षक गत pa. p='gait' used as a noun ललित amorous gesture or

gracefulness of gait (शृंगारभावजक्रियाविशेषः अमरनाट्यवर्ग ३१) and सकुमारतयांगानां विन्यासो ललितं भवेत् (साहित्यदर्पण III. 105).

26. विनियोगेन, मदेन, and मदनेन are in-tr. by Apte's Guide 54, while मार्दवात् abl. by 73 in the sense of हेतु or motive. अविस्रं-श्रं-भः-मम् diffidence. मदः (1) intoxication due to wine, compare IV. 33, (2) 'sexual excitement' as in IV. 52; (3) excessive arrogance. (V. 12). cf. प्रमदा (प्रकृष्टः मदः यस्याः) young woman (who is impassioned).

27. व्यचरत् see टीका (from वि–चर् I P 'roam over). For intransitive use compare वने विचरामि V. 19. वाशिता (1) a woman, (2) she-elephant, also written वासिता; हिमवत्तटम् (v. l. वनम्). The Himalayas are famous for elephants; vide the श्रुति 'सोमस्य राज्ञः कुरंगः, इन्द्रोः शृंगी, समुद्रस्य शिशुमारः, हिमवतो हस्ती cited by मल्लिनाथ on कुमारसंभव I. 17.

28. जज्वाल–glowed, became ardent; आक्रीडः *m* a pleasure-garden. वैभ्राजं name of a celestial garden; cf. मार्कंडेय LV. 2.

पूर्वे चैत्ररथं नाम दक्षिणे नंदनं वनम् ।
वैभ्राजं पश्चिमे शैले सावित्रं चोत्तराचले ॥

In Rigveda X. 170 hymn, the sun (सूर्य) is constantly invoked as विभ्राज् and वैभ्राज may mean 'belonging to the sun.' विवस्वान्त्वरोद्गतः The allusion here made is hard to find. In Rig. X. 123, stanzas 1, 2, and 5, a Gandharva वेन is mentioned. In the last Rig named, an Apsaras is said to wait on her lover, the Gandharva वेन, in the sublimest heaven. Mr. Griffith and Prof. Geldner in his Rig. Dictionary identify वेन Gandharva with the sun. Mr. H. W. Wallis in his 'Cosmology of the Rigveda' says that the Apsaras symbolises the waters of the heaven. Whatever that be, if वेन (the longing god) be admitted to be the sun, then Rig. X. 123. 5. would explain our allusion, remembering

that अप्सरस् is generally considered to represent a host and वैभ्राज may mean belonging to the sun i e 'the pleasure-ground of the sun' the परमे व्योमन् of Rig X 123 5 meaning as it does the highest heavenly region, viz the path of the sun अप्सरस् fem generally found in the plural, but sometimes singular, (cf IV 20) The निरुक्त derives the word from अप्सस् n form (Vedic word) also from अ-प्सा, but the third derivation अद्भ्य: सरतीति is generally accepted to be correct

29 आवर्जिता fem pa p from आ-वृज 10 U to bend, to incline नाम ind 'under pretext of', cf दशकुमार II 6 कार्तिकी नाम भूत्वा सघट्ट friction, union, conjunction वल्गु 'beautiful' 'charming'

30 अनृत स्खलितम् false stumbling, अबला सस्वजे बलात् Mark the apparent contradiction (विरोधाभास) between अबला and बलात् बलात्=बलमाश्रित्य forcibly

31. आसव wine सुखेन विनिःश्वास कर्णे whispered into his ear.

32. अनुलेपन unguent इह शुक्तिं कुरुष्व See Tika Prof Cowell seems to read भक्तिम्, since he translates, 'Perform thy rites of adoration here' If भक्ति be the true reading then भक्ति implies 'decoration' something like चंदनकल्पिता कालागुरुदत्तपत्रा भक्ति (cf Raghu XIII 55) 'sandal (white) decorations with the ornamental leaves in black sandal' This is perhaps the true original and the true rendering and it brings out the force of आर्द्रानुलेपना, viz she had just applied fresh cool unguent to allay the heat of love, and wanted her lover to paint the ornamental leaves &c

34 अंशुक an under garment

35 अभिख्या beauty स्फुट् 6 P throb—causal स्फोरयति-ते स्फारयति-ते 'to make shine' &c.

36 पत्रवासीत् वितस्थुषी-for वितस्थुषा see टीका on III 43

37. ललितं गीतम् song in the ललितराग; it is thus defined—प्रफुल्लसत्त्वच्छस्माल्यधारी युवाऽतिगौरोऽलसलोचनश्रीः ॥ विनिःसरन् वासगृहात्प्रभाते विलासिवेशो ललितः प्रदिष्टः ॥ and is to be sung in the morning (संगीतदामोदर). वंचितः (pa. p. of वंच् 10 A. to beguile, deceive. cf. अंचवणें in Marathi) 'deprived of' (scil. pleasures of life).

38. For विकर्षिन् see टीका. कार्मुकं a bow. कर्मणे प्रभवति इति कार्मुकम्. प्रावृत्य [from वृ 5U. with प्र and आ to cover) or वृत् 1 A. with आ to turn round] (1) 'having covered literally as taken in the commentary, or figuratively as done by Prof. Cowell; (2) 'having turned round' (परिभ्रम्य) which we have accepted in the translation. For the justification of this sense compare the use of आवृत्त 'turned round' in मालतीमाधव I. 29, which is probably the sense of प्रावृत्य here. It may be remarked that प्रावृत्य is very likely a copyist's mistake for आवृत्य (the आ of Hindi characters seems like प्र). कृ with अनु 'to imitate' governs Gen. or Acc. चेष्टितं 'movement,' 'gesture;' धीरलीलया 'in her graceful movement.' Here धीर may mean 'bold' or agreeable.

39. अवजहास (from हस् 1 P with अव 'to mock,' 'to laugh triumphantly at') 'which stood triumphing over the city of Indra'. This seems to be the sense intended here; 'she laughed triumphantly at him, (saying)' &c. In dramaturgy अवहसित is the characteristic of middle characters (साहित्यदर्पण III. 217) and is attended by the movement of the shoulders and head (ibid III. 219). It is the same as उपहसित of भरतनाट्यशास्त्र VI. 57 (उत्फुल्लनासिकं यत्तु जिह्मदृष्टिनिरीक्षितम् । निकुंचितांसकशिरस्तच्चोपहसितं भवेत्). According to this technical sense of अवहसित the epithets in the first half become significant. समाप्नोतु भवानिति Here इति=इति उक्त्वा. For समाप्नोतु see the sense suggested in Translation, which rather follows Prof. Cowell. The टीका takes समाप्नोतु as one word and that in the reflexive sense

40. आक्षेप is rendered by 'rebuke' according to Tika and Prof Cowell but its other sense 'implication,' 'suggestion seems to be more appropriate esp when we refer to IV 37, and have regard for मधुर which is compounded with it here For the sense of आक्षेप see the passages III 15 IV 3 IV 6 &c मधुर adj sweet, charming (मधु-माधुर्यं राति-रा-क, मधु-अस्त्यर्थे रो वा) जगृहु restrained curbed of III 16 वचनाङ्कुश 'goadlike expression (which serves as a restrainer)

41 प्रतियोग क्षिनी 'wishing to argue' (Prof Cowell) Perhaps this results from the sense 'opposition' (=प्रतियोग) see also टीका Perhaps (1) योग =पर्यनुयोग 'question' 'inquiry,' and प्रतियोग = 'answer' (2) Perhaps the ordinary sense of योग = union' is very pertinent योग would mean वृत्ति or समास composition and प्रतियोग is just the opposite वाक्य or विग्रह i e dissolution (compare प्रतिसर्ग, प्रतिप्रसव प्रतिसंचर = dissolution' or 'destruction') प्रतियोगक्षिनी may therefore mean 'desirous of getting the compound चूतमस्त dissolved (into its constituent parts) See टीका for this verse मदविह्वला mad with passionate love or 'sexual excitement'

42 Compare st IV 34 for the idea the first half corresponding to the latter half of IV 38 पुरुषवत् Here वत् is by तेन तुल्य क्रिया चेत् वति V I 115 वरपान posture The motive for assuming manly gait and attitude was the general belief that warlike spirit can only be associated with man and not woman

43 For the explanation of the point of epithets in the first half see टीका नालोत्पल 'blue lotus' is one of the arrows of Cupid (अरविंदमशोकं च चूतं च नवमल्लिका । नालोत्पलं च पञ्चैते पञ्चबाणस्य सायका) Of the remaining the first is mentioned in IV 36, the second in IV 45, 48, and the third in IV. 44, 46 as well as in IV 35 and 41 These stanzas then indicate the warlike manoeuvre of the

ladies (IV. 53) who wanted to vanquish the selfpossessed Buddha. The sensuous objects (विषय) were already provokingly offered by them for his acceptance viz. स्पर्श in IV.29, 30; रूप in IV. 34, 35; गंध in IV. 31, 36; and शब्द in IV. 37. In order to incite him to take an active part in sensual pleasure, they made him passively partake in that to a certain extent (IV. 29-35). But Buddha was not purturbed (IV. 54) and the ladies had to go away in a state of discomfiture (IV. 101).

44—48. Compare विक्रमोर्वशीय II. 7 and मालविकाग्निमित्र III. 5 with these stanzas.

44. चित 'covered.' वा 'like.'

45. दह्यमाना इव रुवंति cry as though owing to being consumed (cf टीका). Here the pre. parti. denotes the cause of the action 'crying.'

46. चूतयष्टि. see टीका. The blossom of mango is yellowish and of tilaka tree is white. अंगराग: fragrant unguent applied to the body, cosmetic.

47. निर्मुक्त (1) liberated, hence, exuded. (2) squeezed. (3) left. अलक्तः or अलक्तकः 'resin-juice.'

48. हतप्रिया लम्बमानः (देवी तृतीया). See the suggested emendation लज्जमानः. See टीका for the idea. The reddish colour of the leaves and the bending of the tree under their weights accounts for the उत्प्रेक्षा (लज्जमान (इव).

49. पाण्डर pale-white. दीर्घिका a long oblong lake. प्रमदा=प्रहृष्टः मदः यस्याः सा.

50. अंगु मालत्यम् Locative qualifying a noun. चक्रवाक: a bird excessively fond of his mate. प्रेष्यः (strictly pot. pass. part.) a servant.

51. परभृतः a cuckoo (cf टीका); उत्क anxious. प्रति-श्रु

P. (generally) to promise; cf टीका. But in old literature sometimes used in the sense of 'listening to.'

52. अपि नाम here used in the interrogative sense. मदः sexual excitement. प्राज्ञमानिन. see Tikā.

53. मन्मथ (मनः मथ्नाति इति) Cupid; passionate love. उद्दाम [उद्गतं दाम (cord) यस्य] 'unrestrained'. उप-क्रम् 1 A. 4 P. (1) 'go against,' 'attack,' 'assail.' (2) make advances (of love) to. (3) win over.

54. धैर्याहृतेन्द्रियः धैर्य 'fortitude'. आहृ 1 P. 'to bring', 'fetch'. The variant "आवृत" is better (आ=वृ 5, 9, 10 U. keep off. cf. आवरणें in Marathi मर्तव्यम् must die. इति=इति विचिन्त्य.

55. तत्त्वे अनवस्थानम् 'not conforming to verity.

57. रोगसंप्लवः=Confluence of maladies in a man.' जगति व्याधिधर्मिणि—Loc. Abs. showing 'disregard.' (Apte's guide) 124.

58. अनभिज्ञाः मृत्योः Gen. with अभिज्ञ by Apte's guide 109. For the use with loc. see III. 52 कलास्वभिज्ञाः. व्यत्यय for construction see टीका (मृत्योरनभिज्ञा इत्येतत्सुव्यत्ययं). स्वस्थाः (स्वस्मिन् तिष्ठंति) 'self-composed.'

59. सचेतनः see टीका and translation; opp. to अचेताः (IV. 60) जानन् pr. part. shows 'attendant circumstance.' 2d half.—The Potential indicates probability.

60. दृष्ट्वा Gerund is here expressive of a predicative attribute. For explanation of व्यथित see टीका.

61. The Loc. Abs. show 'disregard.'

62. ध्यानं परं (highest aim) यस्य सः ध्यानपरः meditative. इच्छया Instr. showing 'motive.' नीतिशास्त्रं 'polity' (राजनीति).

65. मैत्री प्रतिहाय as well as सुहृद् भूत्वा (st. 66) expressive of predicative attributes. See टीका on पुरुषार्थ.

66. प्रतिरूपं प्रतिगतं रूपं प्रतिरूपम् (lit.) 'similar' 'corresponding.' Compare अनुरूप and सदृश used in the sense of becoming to, suiting, likewise. हेतु=वत. दाक्षिण्यं is defined—दाक्षिण्यं चेष्टया वाचा परचित्तानुवर्तनम्.

67. तासां व्रीडायाः (shyness) परिहाराय इदम् तद्व्रीडापरिहारार्थम् (चतुर्थीतत्पुरुष) similarly आत्मरत्यर्थम्. Both of these qualify समनुवर्तनम्. The usual expression for the same would be नार्यः तद्व्रीडापरिहारार्थम् आत्मरत्यर्थमेव च अनूनेनापि समनुवर्तितुं युक्तम् (युक्ता वा). For the latter half, see explanation of the idea in टीका. नारीणां समनुवर्तनम् is objective genitive.

68. संमतिश्चानुवृत्तिश्च This forms only one idea and hence the predicate is singular. गुणयोनिः sub origin. The translation should be thus:—

"Submissive compliance attaches (to us) the heart of women; because (हि), it is a sub-origin of love and because women long for respectful consideration." But the interpretation of the commentary is better.

69. for विशालाक्ष see टीका. रूपस्यास्यानुरूपेण cf. प्रतिरूपं ते (IV 66) and note thereon. अनुरूपम्=रूपस्य योग्यम् or सदृशम्.

71. भावः=(1) love; (2) heart.

72. पर इति see टीका. कामम् and पुरंदरः see टीका. Although the sage गौतम is called दीर्घतपस् in Raghu XI. 33, he is not identical with गौतम दीर्घतपस् (or दीर्घतमस्) of IV. 18, as there were many दीर्घतपस्s in the family of गौतम (see हेमाद्रि on रघुवंश XI. 33 दीर्घतपसः परिग्रहः). See टीका on this whole stanza.

73. अगस्त्य and लोपामुद्रा. The exact allusion is not found. In महाभारत वनपर्वन् (chap 96 and the following) it is related that अगस्त्य saw his forefathers plunged into a deep pit and directed by them, he for progeny's sake fashioned a girl after his heart by combining all the beautiful parts of animals and secretly introduced her into the palace of the king of विदर्भ, by whom she was brought up as his own daughter. He afterwards demanded her and won her love by the wealth he amassed after conquering the rich demon इल्वल. That girl was named लोपामुद्रा, because in fashion-

ing her the animals lost (लोप) their beautiful parts (मृग). रोहिणी (1) daughter of कश्यप and सुरभि and mother of horned cattle, including कामधेनु; (2) daughter of दक्ष and fourth of नक्षत्रs, the favourite wife of the moon. Since the amour with रोहिणी is not known, may it be that उदायिन् only lied and the fact was that अगस्त्य only solicited रोहिणी (who is confounded here probably with the wife of the moon सोम the moon=मृगपात्र) to grant him as beautiful a girl to wife as herself and she consented (see note on अगस्त्य) that the distinctive beautiful parts of animals be removed for that purpose ?

74-76. For allusions, see the commentary.

77-78. See टीका citing मनु and विष्णुपुराण.

79. see टीका, giving abstract of the story from आदिपर्व.

80. The allusion to this amour is not found. We find conversation between करालजनक in ch. 302-309 in शान्तिपर्वन्. कराल is also the name of a गंधर्व mentioned in आदिपर्वन्. मन्मथम् see note on IV. 53.

82. न्यायतः=न्यायेन.

83. श्लक्ष्ण (1) refined (2) mild; (3) polished. आगमसंहितम् see टीका and गुणसंहितम् (IV. 81) from सं-धा 3 P. A. to join to. आगमः 'scripture' or 'knowledge'.

84. च 'if'; see note in translation. अनुनी 1 P. conciliate, propitiate, appease (anger); दुष्टु wrongly.

85. जाने लोके तदात्मकं see टीका.

87. नियम् see टीका; सप्रचेतस =सचेतनः for संविद् f. 'consciousness'. कामेषु=विषयेषु. क्षमा=योग्या.

88. जरयाभीतम्=जरया अभीतम् p.p.p. of अपि+इ=2P. (mostly Vedic) (1) to enter into (2) to suffer (3) to be resolved into स्वम् अपीतः भवति तस्मात् स्वपिति इत्याचक्षते (छां 5.), (4) to die. If पीतम् then p.p.p (पा. 1 P. to drink). See टीका and translation for different constructions.

89. मृत्युव्याधिजराधर्मो see टीका for the form. see टीका for sense and cf तदात्मकम् (IV. 85.).

90. संवेगः 'agitation' as in III. 36, in which case we have to suppose काकु (or change voice) to indicate a question; the टीका takes it differently. Compare तदात्मकम् (IV. 85.).

91. यत्र सामान्यवत् क्षयः=सामान्यजने इव by Pan. V. I. 116 'तत्र तस्येव' cf मथुरावत् स्रुघ्ने प्राकारः. For युक्ति see टीका. See translation for the explanation of construction.

92. श्रीजने स्त्यताम् Imperative Passive used in the sense of polite entreaty.

93. आर्जवं 'straightforwardness.' संपर्कः (सं-पृच् 7 P. ■ A 'to mix') contact.

94. अनृते श्रद्धानस्य The loc. is very strange. It has no parallel. In Sanskrit, the person believed is put in the gen. or loc. and the thing believed in acc. Hence अनृते is (1) an error of the scribe, or (2) वैषयिकी सप्तमी; or (3) due to our poet's misunderstanding of the passage of महाभारत quoted, of which ours is ■ reminiscense. वंचयितव्यं see टीका for the genitive.

95. यदि वंचयंति present or simple future is often used for the potential. क्षमः द्रष्टुं नरः स्त्रीणाम् compare the use of युक्त with infinitive in three different ways. Compare also Apte's Guide 178 note, and 179. In V. 37 न हि नियन्तुं क्षमं निरोद्धुम्, क्षमम् is used differently, while the construction with शक्यम् in II. 3 illustrates the third type. The use of क्षम in IV. 87 with genitive in the sense of 'proper' marks still another idiometic turn, which is also illustrated in the present passage. ननु 'is not indeed that' 'surely.'

96. जरामरणभोगिन् see टीका cf सुखदुःखान्यातरसाधारकारो भोगः.

98. विक्लव adj. 'distressed.' नि-शम् 4 P. 10 U. (1) 'to hear' as in III. 3; (2) to see (as here). For the वृद्धि see टीका. For the sense दर्शन see मेदिनी cited in टीका.

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100 च च show 'simultaneity' कामाश्रयघातिनीं कथाम् 'destroying the foundation of the sensuous objects'

101 कलागुणं निष्फलैः Here गुण m=excellence or merit स्वे भावे Here भाव=heart and मन्मथ=passionate love (IV 80)

102 In the translation we have taken पुरोधा नगराजतिग्मम् as one word अजन meaning 'colouring' धिष्ण्य 'site, house'

103 तां रात्रिम् Accusative of time कालाध्वनोरत्यन्तसंयोगे द्वितीया Pan III 3 5

CANTO V.

1 आस् 2 A 'to continue to be in some state' (see टीका), used in this sense with a pr part also with adj, subst, ind, pa p, adverb (तूष्णीम् &c) or with instr of a noun e g विदारयन् प्रगर्जन्नास्ते, सुखमास्ते &c.

3 खलीन m n bridle-bit भाव trappings or harness of a horse केतु (1) a flag (2) foremost (3) comet or meteor (4) sign (5) ray of light द्रुमाब्ज is probably a paraphrase of द्रुमोत्पल (अमर II 4 73) meaning 'कर्णिकार' tree

The fourth पाद is rather obscure Vide commentary for a different interpretation from that of translation Prof Cowell renders 'like the moon mounted on a comet' Perhaps he reads द्रुमाब्जकेतु The Tibetan version is 'like him who has the sign of a tree and water born (lotus), mounted on a comet' Prof Cowell wonders

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CANTO V.

1. आस् 2 A. 'to continue to be in some state' (see टीका); used in this sense with a pr. part. also with adj., subst., ind., pa. p., adverb (तूष्णीम् &c.) or with instr. of ■ noun. e. g. विदारयन् प्रगर्जंश्चास्ते, सुखेनास्ते &c.

3. खलीन m. n. bridle-bit and trappings or harness of a horse. केतुः m. (1), a flage (2) foremost (3) comet or meteor (4) sign (5) ray of light. द्रुमाब्ज is probably a paraphrase of द्रुमोत्पल (अमर II. 4. 73) meaning 'कर्णिकार' tree.

The fourth पाद is rather obscure. Vide commentary for a different interpretation from that of translation. Prof. Cowell renders 'like the moon mounted on a comet.' Perhaps he reads द्रुमाब्जकेतुः. The Tibetan version is 'like him who has the sign of a tree and water-born (lotus), mounted on a comet.' Prof. Cowell wonders

whether it could mean 'the moon as ओषधिपति and कुमुदेश.' Our translation is based on the following consideration. The horse had golden bridle-bit, golden bells and gold trappings. Hence this must have something to correspond to it in the comparison. Now in V.51 the ladies are compared to कर्णिकार boughs because of newly wrought gold ornaments and excellent yellow garments. Similarly in Raghu IX. 40 हुतहुताशनदीप्ति वनश्रियः प्रतिनिधिः कनकाभरणस्य यत् । युवतयः कुसुमं दधुराहितं नदलके दलकेसरपेशलम् ॥ where मल्लीनाथ says this means कर्णिकार. Hence it is highly probable that हुमाम्जकेतु means हुमोत्पलकांति (=कर्णिकारोज्ज्वल). Further we have प्रचलचामर in the उपमेय, which can be also compared to the tail of the comet or the bright streak in the sky displayed by a meteor. Consulting the article on केतु in शब्दकल्पद्रुम we find, from quotations from केतुचाराध्याय and other works, that our forefathers divided the केतुs (meteors, or comets) into दिव्य, आंतरिक्ष, भौम of different colours, such as white, red, yellow &c. and called them जलकेतु, भवकेतु, कुमुदकेतु, पद्मकेतु &c Some of these forboded evil, while others augured good. The only other possible interpretation, to suit the context is to take केतु as referring to शचीपतेः केतु VIII. 73), शक्रध्वज of I. 64, देवाधिनाथध्वज of III. 12. In this case also, हुमाम्जकेतु may mean (1) कर्णिकारकांति, because of its many golden and other embellishments, or may mean कर्णिकारकेतु i e. (2) 'with the flag-staff made of कर्णिकार tree.' In the 2d sense the point of कर्णिकार in the expression is gone, and hence it is not preferable. We have here to call attention to पुष्पकेतुः in III. 24, where केतु means 'sign.'

प्रचलचामरचारुहेमभाण्डम् Prof. Moiner-Williams on S'ak. I. 8 says:—The chamara or chowri formed of the white bushy tail or the yak, or Bos Grunnions, served for wisking off flies; and was used as an emblem of princely

rank It was placed as an ornament between the ears of horses, like the plume of the war horse of chivalry' Prof Wilson (Hindoo Drama, p 200) says, 'The white bushy tail of the Tibet cow, fixed on a gold or ornamented shaft, rose from between the ears of the horse'

4 महीगुणेच्छु 'longing for the beauties of the ground' महागुणेच्छु 'longing for the excellent qualities (of a Buddha)', महागुणाच्छ 'bright or white (अच्छ) with the excellent qualities (of a Buddha)' Compare "Gotama is said to be a 'fully enlightened one, blessed and worthy, abounding in wisdom and goodness, happy, with knowledge of the world, unsurpassed as a guide to erring mortals, a teacher of gods and men, a blessed Buddha'" (S B E vol XI Buddhist Sutras p 169) सलिलस्य ऊर्मिरूपो विकार तादृश क्षीरस्य मार्ग यस्या सा ताम् सलिलोर्मिविकारक्षीरमार्गाम्

5 In the translation we have followed Prof Cowell in taking क्रिमिक=small worm and अड=egg The commentary takes क्रिमि (or कृमि) m 'insect' and कोट-कम् collection रसा the earth वधे 'on account of the slaughter,' निमित्तसप्तमी

6 धुर्यम m (धुर वहति, धुर्+यत्) a horse or bullock yoked to the pole of a carriage &c

7 शनकै=शने, कृपण खल्विदम्-अवोचत्तार्थ To obviate the necessity of supposing (as in टीका) a verse missing, it is better to take the words कृपण खलु इदम् as the words by Buddha, as done in the translation कृपण adj means wretched, helpless, miserable, poor; अ-अवोचत् वच् is by itself Parasm but becomes U in non-conjugational tenses, when it becomes a substitute for ब्रू also, by ब्रुवो वचि Pan II 3 53

9 पत्रसङ्कयाम् सङ-कम् collection Prof Cowell observes—"The Mss add—सोत्कयाम् an obscure word,

which may be connected with क्षुर or perhaps should be altered to क्षोरवत्याम्, i. e. covered with sharp-pointed leaves, or covered with leaves and buds. If the true reading be पत्रक्षोरवत्याम् the क्षोर may be derived from क्षुर 6 P. to scratch; cut, break into pieces. शाद्वलं a grassy plot. मनसः स्थितिमार्गम् i. e. योगम् (compare गीता VI. 20 यत्रोपरमते चित्तम्).

10-11. For the second half of st. 10 and the whole of st. 11 consult the references noted in translation and read the टीका carefully. क्रियायोगः referred to in टीका on st. 10 is rendered by 'preliminary योग' instead of the misleading term 'practical योग' of Prof. M. N. Dvivedi in his 'Yoga-sutra of Patanjali.' These two stanzas describes the three समापत्ति (cognitions), which are three stages of संप्रज्ञातसमाधि (conscious concentration), also called सबीजसमाधि. They are ग्राह्यसमापत्ति, ग्रहणसमापत्ति and ग्रहीतृसमापत्ति respectively, being the cognition of things cognisable (ग्राह्य) of the instrument of cognition (ग्रहण), and of the cogniser (ग्रहीतृ). The first ग्राह्य॰ comprises सवितर्क (argumentative) and सविचार (deliberative); the second ग्रहण॰ comprises सानंद or the joyous; while the third ग्रहीतृ॰ comprises सास्मित or meditation with the sense of being. In the last (सास्मित संप्रज्ञात or ग्रहीतृसमापत्ति) *pure passivity* (सत्त्व) *alone is pondered upon*, without the faintest colour of the other two (रजः and तमः). This is meant by our poet by the expression इदमेव ततःपरं प्रदध्यौ in st. 11, and इति बुद्धिरियं च नीरजस्का (V. 16). सवितर्क relates to स्थूलभूतs, and इन्द्रियs; सविचार to तन्मात्रs and अंतःकरण; सानंद to अहंकार; and सास्मित to पुरुष. प्रथमं ध्यानम् (V. 10)=ग्राह्यसमापत्ति; विवेकजातं सुखं (=सानंदं) समाधिम् refers to द्वितीयं ध्यानम्.

N. B. It appeass that the second सुखम् in our stanza is missing in Prof. Cowell's text.

ततः परं इदमेव (सत्त्वमेव) प्रदध्यौ (=नीरजस्का बुद्धिः V. 16) the तृतीयं ध्यानम्. It is to be remarked that ध्यान and ज्ञान are considered of identical nature in योगशास्त्र of पतंजलि. लोकगति f 'the goal of the world' is the sense we gave to it in translation. But consulting V. 14. we find that the more correct interpretation is that of टीका (लोकस्थिति condition) or of Prof. Cowell 'the course of the world.' cf गहना कर्मणो गतिः (गीता III).

12. अरसः wanting in taste. परं विजुगुप्सते (cf V. 13 also) should have been परस्माद्विजुगुप्सते by वार्तिक 'जुगुप्साविरामप्रमादार्थानामुपसंख्यानं e. g. पापाज्जुगुप्सते he abhors sin.

13. परमं धर्ममिमं विजानतो मे The highest Merit revealed by धर्ममेघसमाधि (योगसूत्र IV 29) "When after Illumination (प्रसंख्यान of योगसूत्र III. 49, viz the light of knowledge resulting from constant discriminative recognition of the 26 elements of योग philosophy), the योगिन् works entirely without attachment to any object or desire, he reaches the state of supreme non-attachment (परवैराग्य), wherein the light of the soul breaks out in full. This state is of the highest merit (परमधर्म), which is compared to a cloud inasmuch as it besprinkles the germs of समाधि into full bloom"—M. N. Dvivedi.

14. दोषः defect, drawback, disaster, बलयौवनजीवितप्रवृत्तः. बल is in opposition to व्याधि, यौवन to जरा, and जीवित to विपत्ति (death). आत्मानं गतः आत्मगतः by Pan. II. 1. 24 द्वितीया श्रितातीतपतितगतात्यस्तप्राप्तापन्नैः. आत्मगतः-आत्मन्‌m 'mind.'

15. अनुतेपे Perfect 3rd pers. sing of अनुतप् 1 P. 'to heat.' pass. According to सिद्धांतकौमुदी on Pan. तपोऽनुतापे च III. 1. 65 this is either कर्मणि (passive) or भावे (Impersonal) i. e. (1) सः (पापेन) अनुतेपे, (2) तेन अनुतेपे. Compare Raghu XIV. 56 प्रजागताम् समतप्यतान, where मल्लिनाथ takes कर्मणि लट्, while others take कर्मकर्तरि (reflexive), which is restricted by Panini to तप् having तपस् for its object (तपः तपःकर्मकस्य III. 1. 88.). According to हेमाद्रि, समतप्यत

in Raghu XIV. 56 is कर्मकर्तरि i. e. used reflexively, which is supported by Mr. S. P. Pandit from quotations from Rigveda and Mahabharata. If that explanation be accepted here also अनुतेपे would be कर्मकर्तरि. न च कामगुणेषु संररंज. Here गुणः means 'excellence.'

16. बुद्धिः f 'idea'. नीरजस्का=(1) रजोगुणनिर्मुक्ता, (2) रजः-कार्यलोभमदादिभिर्विमुक्ता. By taking the first sense नीरजस्का बुद्धिः [*cognition, devoid of (the notice of)* रजोगुण] would refer to इदमेव ततःपरं प्रदध्यौ (V. 11). By taking the second sense it would mean understanding or feeling freed from the effects of रजोगुण and would refer to V. 14.

17. श्रमणः (1) ascetic, mendicant; (2) toil, exertion. श्रमणs were those who specially gave themselves up to mortification, and might belong to other castes than Brahmanas. –Weber's History of Ind. Literature. प्रव्रजितः (pa p. of प्र-व्रज् 1 P. 'to renounce all worldly attachments.' मोक्षहेतोः (cf. V. 28) मोक्षस्य हेतोः (gen.) by Pan. II. 3. 26 षष्ठी हेतुप्रयोगे.

18. जगति क्षयधर्मके perhaps निमित्तसप्तमी. भजनः We have taken this word as a proper name of the person. In Apte's Dictionary it is given as meaning (1) ब्रह्मा (2) 'a bad or insignificant man' अन्यजनैरतुल्यबुद्धिः.

19. विचरामि (वने वा) Here used intransitively, used transitively in IV. 27; V. 7. परिग्रह *m* (1) 'acceptance (2) 'belonging;' In IV. 71 it means 'favour.' यथोपपन्ना भिक्षुः see टीका. Here उपपन्न is pa. p. of उप-पद् 4 A. go near, arrive at. In IV. 84 उपपन्न=proper.

20. इति पश्यत एव राजसूनोः Gen. Abs. denoting 'when' 'while' (like Loc. Abs.). समेयिवान् irregular perfect participle from इ 2 P with सम् and आ, cf उपेयिवान् (V. 8). उपेयिवान् is mentioned as irregular form by Panini, and काशिका says that the prefix उप is not meant as essentially determining the change. Hence we have समधिगमेयिवान् in किरात I. 11.

21. खगवद्गते of प्रेष्यवद् अनुगच्छति (IV. 50). वत् used by तेन तुल्यं क्रिया चेद्वतिः गते च तस्मिन् Pan. V. 1-115. the loc abs. used to express motive (निमित्तसप्तमी). संजहृषे (सं-हृष् 4 P. to rejoice) must be taken as कर्मकर्तरि or reflexive sense as done by टीका to account for Atm But then सं-हृष् is not सकर्मक. Perhaps this is one of the slips of the poet like that of Kalidasa in Raghu XIV. 16 नाभ्यनन्दत स्वर्गफलाद्गुरूं. There is a dictum आत्मनेपदमिच्छंति परस्मैपादिना क्वचित्. अभिनिर्याणम् (lit.) going out (scil. of the world of bustle and misery).

22. इन्द्रियं sense-organ (इन्द्रेण आत्मना जुष्टम्) तत्त्वबोधिनी says इन्द्रियशब्दोऽयं कथंचिद् व्युत्पादितः ॥ In the उपनिषद्स्, इन्द्र often stands for 'the self' (आत्मा). The comparison इंद्रसमः seems intended for alliteration. परमाश्वम् compared to इन्द्र's horse in V. 87. परिवर्तिन् adj. returning, going back to (accusative), or परिवर्तिन् 'remaining near'; then अभिमतं वनम् would be pleasure-forest. For the idea of the verse consult the translation, which differs both from टीका and Prof. cowell, slightly.

23. वनवासाय Dative in the sense of Infinitive. वने वस्तुम् इत्यर्थं. मतिं स्मृतौ निधाय Here मतिः f ='idea' as in V. 21. स्मृति f. remembrance, here seems to be used by metonymy for चित्तम् 'that aspect of the mind which remembers something.' Compare मनो बुद्धिरहंकाराश्चित्तं करणमेव च। संशयो निश्चयो गर्वः स्मरणं विषया इमे (वेदान्तसार).

24. This princess, who thus accosted Buddha on his way, was a cousin of Buddha and sang two stanzas, whose purport is here expressed, and was presented by Buddha with a precious necklace, for her reminding him of परिनिर्वाण by the term निर्वृता (cf. next stanza, and मेदिनी quoted in टीका of this stanza). The girl interpreted that as advances of love and went to him a day after but found him departed on his search after final bliss (Encyc. Brit. 'Buddha').

25. अथ घोषमिमं महाश्वघोषः Perhaps there is here a sly allusion to the poet himself (अश्वघोष), as there is probably to king कनिष्क in अकनिष्ठैः (V. 47), and to पार्श्व (in I. 25), his गुरु. परिनिर्वाण*n* 'Complete blowing out'. " Nirvana, a term literally meaning " blowing out" or " dying out," is used in Buddhist theology for a calm or sinless state or condition of the mind reached by a dying out or extinction of sin.

26. गजमेघर्षभबाहुनिःस्वनाक्षः From the compound we get respectively गजबाहु, मेघनिस्वन & ऋषभाक्षः since शुंडा or trunk of the elephant is called कर or हस्त, hence perhaps बाहु is used by the poet with reference to 'trunk' also. After all this is a strange simile. ऋषभ *m* is also an epithet of विष्णु but then the juxtaposition of गज and मेघ shows that it is not intended. क्षयः dwelling. In classical literature, it is scarcely used in this sense except for a pun (श्लेष or double entendre) as here.

27. मृगराजः here=lion, compare शार्दूलसिंहाननविक्रमः of last stanza.

28. अस्य जनस्य of myself विप्रयोगः separation.

30. तात*m* a term of affection, endearment, or pity applied to any person, but usually to juniors, pupils, children &c. तात चंद्रापीड (कादंबरी p. 106), कालः fit or proper time (to do a thing), it is used with gen. loc. dat. or infinitive. धर्मसंश्रयः seeking मोक्षधर्म or the religion of renunciation. धर्मचर्या practising religious duty.

31. विषये, मतखेदेषु (खेद*m* 'fatigue,' 'worry'' these locatives are used in the sense of 'towards'. चलस्वरण्यात् Abl. by वार्तिक 'जुगुप्साविरामप्रमादार्थानामुपसंख्यानम्.

32. For the idea compare II. 55, on which the present stanza sheds light. स्वयम्भुते त्वयि स्वकीयमवसृज्य Here Loc. shows 'recipient'. For the loose use of the gerund compare V. 66, V. 33. Consult the justification of the Tika, which is similar to that of मल्लिनाथ on किरात III. 21 'प्रधानोपसर्जनीभावस्तु अप्रयोजकः' इति व्यक्तिविवेककारः ।

33. व्यवसायः determination; resolve.

35. न मरणाय भवेत् 'it should not bring about death; वि-हृ 1 P. to separate, divide, (2) shed, e. g. बाष्पं विहरति.

36. गतिप्रवृत्ताम्=गतौ प्रवृत्ताम् tending towards going away. प्रवृत्ताम्=प्रवृत्तिमतीम्. अवहास्य 'fit to be ridiculed' (pot. pass. part. from अव-हस् 1 P.). अतिमनोरथक्रमः-अतिमनोरथ m (1) 'extravagant fancy,' (2) perhaps अतिमनोरथ is adj. meaning 'surpassing even fancy.' Hence अतिमनोरथक्रमः =(1) the course of extravagant fancy. (2) course transcending even fancy i. e. अतिमनोरथेऽर्थे क्रमः प्रवृत्तिः as beautifully explained in Tika. च=indeed.

37. यदि नास्ति क्रम एषः=यदि अतिमनोरथेऽर्थे क्रमः (V. 36.) न अस्ति (see translation). अस्मि=अहं. शरणं house.

38. यथा...ततः 'if......then' compare वाङ्मनःकर्मभिः पत्यौ व्यभिचारो यथा न मे। तथा विश्वंभरे देवि मामंतर्धातुमर्हसि ॥ (रघु XV.81) ननु 'is it not indeed that' 'surely it is' धर्माय=धर्मं साधयितुम् वरम् it is preferable (मनाक्प्रिय). अकृतस्वार्थ=अकृतार्थ 'who has *not achieved his object'. For the idea in the verse,* see the quotation in टीका and the memorable verse of महाभारत, न जातु कामान्न भयान्न लोभाद्धर्मं त्यजेज्जीवितस्यापि हेतोः &c.

39. व्यवसाय*m* 'determination.' न यास्यतीति 'let him not go;' future used in the sense of a gentle command.

41. घननिःश्वासविकम्पितस्तनीभिः see टीका for the feminine affix ई. अधीर unsteady.

42. अवदात (अव+दै 1 P. to whiten, to brighten,) (1) beautiful, (2) clean, pure, (3) bright, white; (4) meritorious. जहार attracted.

44. कनकोज्ज्वलदीप्तदीपवृक्षम् a very awkward compound, see टीका. कनकोज्ज्वलः is कनकेन उज्ज्वलः; similarly तपनीयोज्ज्वलः. Then कनकोज्ज्वला दीप्तदीपवृक्षा यस्मिन् is the resolution of the compound. दीपवृक्षः 'lamp-stand,' 'chandelier' कालागुरुः*m* 'very fragrant black aloe wood;' वज्रभक्तिचित्रम्. भक्तिः*f* texture, arrangem nt वज्र*m. n.* diamond.

45. गौर (1) 'white' द्रविणेन्द्रात्मजम्=नलकूबरम् (I. 95.).

46. With the variant न रेमे, construe यतः तस्य साधोः परमार्थसुखाय अभिनिष्क्रमिषा (आसीद् ततः) स न रेमे (=रतिं हर्षं च न ययौ)

47. अकनिष्ठैः (Pali अकनिट्ठ) अकनिष्ठs represent the last stage before reaching the formless world; see S. B. E. vol x. (i) धम्मपाद p. 57 note. Is there a sly allusion to the kushan king Kanishka, whose name is also spelt कनिष्ठ (Pali कनिट्ठ), in which case the नञ् in अकनिष्ठ may be understood in the sense of स्वल्प (?) बुद्ध्वा is gerund from बुध् 4 A. (अनिट्) and not from बुध 1 U.

50. तपनीयं (तप् 1 P. to heat) ' (purified)gold.'

51. बत alas.

52. गवाक्षः lattice-window वातायने रूढोऽयम् । पुंस्त्वं लोकात् by Pan. VI. 1. 123 अवङ् स्फोटायनस्य by which we get गो+अक्षि=गव+अक्षि; then by Pan. V. 4. 76 अक्ष्णोऽदर्शनात्, we have गव+अक्ष. गवामक्षि इव गवाक्षः । अचक्षुः पर्यायादस्य. अच् स्यात्समासान्तः (सिद्धान्तकौमुदी) । गावः किरणाः अक्षिशब्दः रंध्रवाची । षष्ठी समासः (तत्त्वबोधिनी on कौमुदी). See हेमाद्रि on रघुवंश VII. 11 also. यष्टिः f ' creeper ' or garland.' used as उपमान for ' limbs' a sword ' &c. to show tenderness, fineness e. g. अंगयष्टिः रचिता fashioned, wrought. तोरणशालभंजिका. Read carefully Tika on this verse. विलंबिचारुहाराः is the point of comparison between तोरणशालिका and the ladies. तोरणं-मूलद्वाराद्बाह्यद्वारमिति कोक्कटादयः : द्वाराग्रे नानावस्त्ररत्नादिमयं धनुराकारं यद्बध्यं तत्तोरणमिति बहवः । उपरिस्रगादियुक्तस्तंभादिद्वयनिर्मितपुरादिबहिर्द्वारमिति स्वामी । बंधनमालेति केचित् (इति अमरटीकायां भरतः). बंधनमाला (usually known as वंदनमाला see टीका on I. 5) (वंदनार्थी माला यत्र सा) वंदनमालेति तोरणम् । इति हलायुधः (II. 146) । वंदनार्थी माला इति कर्मधारये, रंभास्तंभचतुष्टयवेष्टिताम्रपत्ररचितमाला (हरिभक्तविलासे त्रयोदशे विलासे द्रष्टव्यम्)—शब्दकल्पद्रुम.

53. गंडलेखा lines of painting on the cheek. कारंडवाः 'a sort of duck.' [तप्तं वारि विहाय तीरनलिनीं कारंडवः सेवते (विक्रमो II. 23) कारंडवः=जलकुक्कुटः water-duck]. घट्टित rubbed. Prof. Cowell thinks that the face of the lady above the bent body seems to be compared to the

duck standing on the flower, and bending its stalk. This does not seem probable. The woman is compared to a lotus plant (cf V. 57), her neck to lotus stalk, her face to lotus, while her ear-ring scratching her cheeks is compared to the duck pressing the lotus under its weight. पारिहार्यः 'bracelet'

55. आलिंग्य प्रसुप्ता Gerund expressive of predicative attribute (Speijer 381 R) कर्णिका f. ear-ring. कर्णिका कर्णभूषणे। करिहस्तेऽङ्गुलौ पद्मबीजकोश्याम् (अमर-नानार्थे)

56. पाश here 'strings of the tambourine.'

57. नलिनी sun-lotus plant. संकुचित contracted.

58. जघनस्रस्तविभूषणांशुकांता. अंशुकांत can be (1) अंशुक *n* 'garment' + अंत *m* 'end', or (2) अंशु *m* 'ray' + कांत lovely, which latter would be in harmony with विभूषण. कंठसूत्र *n*=सुवर्णसूत्र *n* of V. 55. See the sen e suggested for the fourth पाद with reference, in the translation to avoid the obscene.

59. उल्बण (1) strong, powerful, (उल्बणरस· the heroic sentiment; (2) manifest, clear, तस्यासीदुल्बणो मार्गः (रघु) (3) gaudy, showy अनुल्बणवेषेण (कादंबरी)

62. पुष्करं 'lotus.'

66 अवगत्य, विदित्वा for the loose of use the gerund see V. 82 and टीका and note thereon निष्क्रमिषा this has given name to the work called महाभिनिष्क्रमणसूत्र.

69. तुष्टिः f. 'acquiescence' of the सांख्य. Compare यच्च कामसुखं लोके यच्च दिव्यं महत्सुखं। तृष्णाक्षयसुखस्यैते नार्हतः षोडशीं कलाम् (शांतिपर्वन् 174. 46).

70. यथा since. संनतिf submissiveness.

72. सत्त्वं mettle (cf. I. 61. V. 62).

73 तनूजः son, here strangely used for hair, on the analogy of तनूरुह्.

74. ध्वजिनी army.

75. अमृतं 'immortality' see (V. 68).

76. संयुगः 'union' construe विषयाशासियुगे with संयुगे.

77. अर्धमणि see टीका. अंतरात्मा 'the internal soul' आत्मन्m meaning (1) body, (2) sense organ (3) mind प्रत्यर्पितन्यासइवान्तरात्मा, शाकुंतल IV).

78. परिगम्य understood. आत्महिते–निमित्तसप्तमी.

79. असितगतिः=कृष्णवर्मा 'fire' see टीका.

80. प्रविध्य-प्र-व्यध् 'thrust somebody into.

81. प्रतोली usually 'road, here strangely 'gate.'

84. प्रवेष्टा *this is a noun being agent in* तृन् *according* to Pan. तृन् III. 2 135;f. गंता खेटम् excellently going to a village, which is an instance *quoted from* काशिका on Pan. III. 2. 35. This तृन् is used in the sense of तच्छील e. g. कर्ता कटान् 'habitually doing of preparing a mat; तद्धर्म e. g. मुंडयितारः श्राविष्टायना भवन्ति वधूमूढाम् 'the श्राविष्टायनs have the custom to shave off the hair of the young married woman, तत्साधुकारिन् e. g. कर्ता कटम् 'preparing the mat excellently'. Hence our expression would mean 'I will not be entering the city of Kapilavastu properly or *as I should*, unless I see the other end of birth and death.' The translation should be corrected accordingly.

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THE END.